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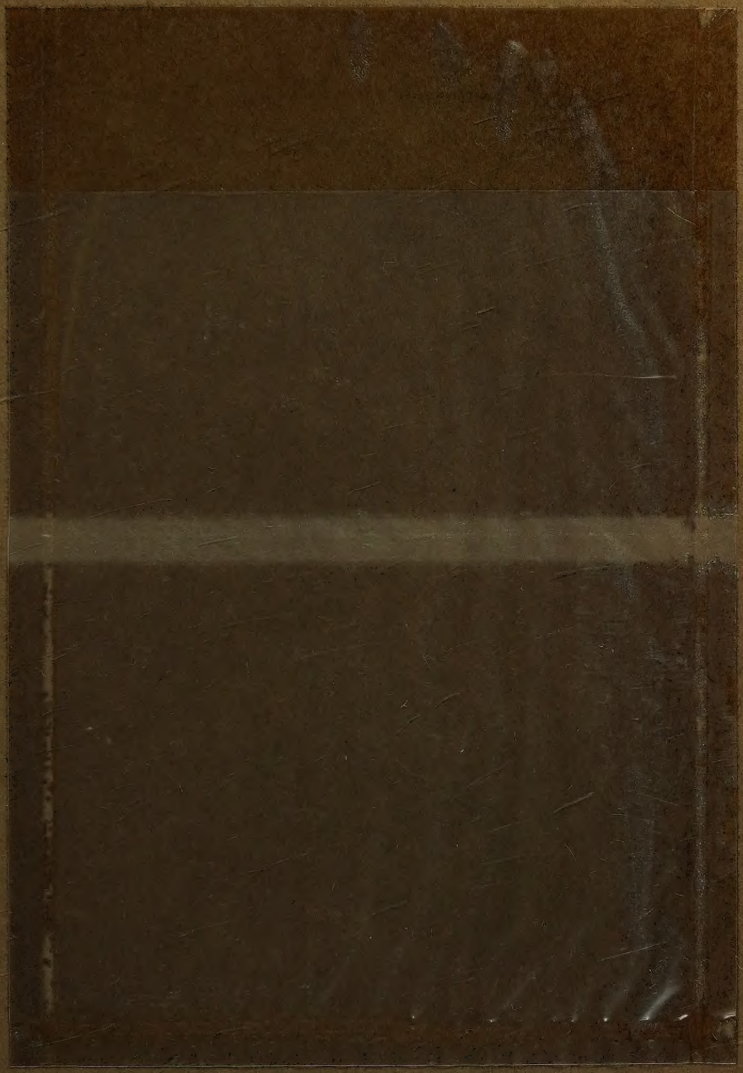

OLD BRISTOL POTTERIES

REVERSE SIDE OF A POLYCHROME BOWL DATED 1709.

The front is decorated in blue with the arms of the Carpenters' Company and the initials "I. (See Plate XIII.) Inside is a view painted by Thomas Frank, Temple Back Pottery.

(In Collection of Mr. W. R. Ackland, Clifton.)

Old Bristol Potteries

Being an account of the Old Potters and Potteries of Bristol and Brislington, between 1650 and 1850, with some pages on the old Chapel of St. Anne, Brislington

7104

BY

W. J. POUNTNEY

WITH FOREWORDS BY

R. L. HOBSON, B.A.
(*British Museum*)
AND
BERNARD RACKHAM, M.A.
(*Victoria and Albert Museum*)

WITH ILLUSTRATIONS

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1920

To

ALDERMAN JAMES FULLER EBERLE

THIS BOOK IS

GRATEFULLY DEDICATED BY

HIS OLD FRIEND

THE AUTHOR

146405

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Foreword by R. L. Hobson, B.A.

(*Department of British and Mediæval Antiquities, British Museum*)

If the name of Bristol looms large in the ceramic history of this country, it is not merely because the district has been in the past a centre of important potteries. *Fuere fortes ante Agamemnona.* But while other centres are but meagrely chronicled, Bristol has been fortunate in having two important monographs devoted to her potters. Hugh Owen's *Two Centuries of Ceramic Art in Bristol,* published in 1873, was a successful pioneer work, full of original matter, and destined to be the basis for all dissertations on Bristol pottery and porcelain for 46 years. It is now followed by Mr. Pountney's book, which not merely supplements, but in many ways supersedes it. Local traditions and records, literary references and family archives were industriously explored by Mr. Owen for the material of his history, and Mr. Pountney has added to these resources a powerful auxiliary in the spade.

It is to be regretted that excavation has played so small a part in ceramic research in this country. So much that has been written about the various factories rests on theories more or less sound, on gossiping references in the works of uncritical writers, and on imperfect local records ; and numerous problems have arisen involving endless controversy, which would be instantly solved on the appearance of a few thoroughly authenticated specimens. To the searcher after truth

one waste piece from the site of an old kiln is worth reams of inductive evidence; and the excavations so successfully conducted on the sites of the old Bristol potteries by Mr. Pountney (I am proud to think that I was able in a small way to help them forward) have furnished a new and safe starting-point in the study of English delft. Mr. Pountney's other researches, conducted in the lighter soil of the public archives, have also yielded good results, establishing the identity of several potters whose names have been connected with Bristol wares, and in one important matter—that of Lowdin's glass-house—throwing light on an obscure corner of our early porcelain history.

Mr. Pountney, coming from an old family of Bristol potters, starts with the double advantage of inherited taste for his subject and a wide local knowledge, both of which he has turned to good account. His book, I feel sure, will be indispensable as a work of reference; for whether or not his own conclusions be accepted as final, the materials which he has so diligently collected will be the foundation of all future studies of Bristol pottery and porcelain.

R. L. HOBSON.

British Museum,
May, 1920.

The Place of the Bristol Potteries in the History of Ceramics

BY

BERNARD RACKHAM, M.A.

(*Department of Ceramics, Victoria and Albert Museum, South Kensington*)

In the history of the potter's art in England and of the relation of the potteries of this country to those of the Continent there still remain many obscurities. Too much has been left in the past to the easy method of more or less plausible conjecture, whilst few have been found with the patience to pursue the more exacting task of recovering by steady and often tedious research sure foundations of fact upon which theories may safely be built up.

It is the results of valuable service of this latter kind which Mr. Pountney records in this book for the use of future students. By excavations on the sites of factories, carried on often in the face of difficulties which might well have daunted his zeal, and by search through old newspapers and other records, he has thrown a flood of light on the dark places in the history of the potteries of Bristol.

England lagged somewhat behind most countries of Europe in reaching the higher levels of attainment in this particular craft. The fine maiolica wares of Spain and Italy had risen to their artistic zenith by the end of the fifteenth century. During the next hundred years France, Germany, Switzerland and, as recent excavations have taught us, Holland, followed where

these countries had shown the way. It was only in the seventeenth century, about the beginning of the Stuart period, that the potters of England showed themselves capable of making anything better than the rough lead-glazed wares which had done duty for humbler domestic uses during the Middle Ages. These sometimes show, it is true, a *naïf* grace and beauty of their own, but they cannot be compared, as technical achievements, with the contemporaneous wares of the Continent.

It was the introduction of opaque white glaze or enamel containing oxide of tin as a surface covering which revolutionised pottery technique in Europe, and enabled the potters of the West to vie with their fellow-craftsmen in China and the Near East in the decoration of their wares. That the innovation came to Northern Europe from Italy and Spain is proved by literary evidence,[1] borne out by recent discoveries at Leeuwarden, in Friesland, of fragments of enamelled earthenware made in the locality during the latter half of the sixteenth century, which show patterns and colours closely resembling those of Italian maiolica.[2]

By the beginning of the seventeenth century the manufacture must already have been in existence in more than one town in Holland, but it was not till that time that Delft gave up brewing in favour of pottery as its staple industry. This being so, it is somewhat unfortunate that "delft" has passed into general usage as the English designation of earthenware of the tin-enamelled type. Certainly the ware was being made in England long before the name of the Dutch town was widely known in this country, perhaps

[1] See *Burlington Magazine*, vol. xxxiii., 1918, p. 122.

[2] Fully discussed in the *Burlington Magazine*, vol. xxxiii., 1918, p. 190.

even before any of the factories at Delft were in existence. The earliest citation of the word "delft" as applied to pottery in the *Oxford English Dictionary* dates only from 1714. Tin-enamelled ware was known in Holland during the seventeenth century by a Dutch form of the Italian word "maiolica" (a further clear indication of the source from which the potters of the Netherlands learned this particular technique), and it would lead to a clearer understanding of the evolution of the craft if the same term were used instead of "delft" in reference at least to the earlier of the wares of this class made in England.

The earliest English specimens show unmistakable traces of Italian influence, communicated either directly, as is quite possible, by Italian potters settled in England, or by way of Holland. A dish dated 1620, with "blue-dash" edge, exhibited at the Burlington Fine Arts Club in 1913, is hardly distinguishable from Venetian maiolica. Its English origin is, however, somewhat disputable. The earliest undoubted English pieces bearing dates, small barrel-shaped mugs of 1628 and the following years, are painted with Italian motives curiously blended in some instances with ornament taken from contemporary Chinese blue and white porcelain. Pieces of this class must almost certainly be assigned to the kilns of Lambeth and its neighbourhood.

The Bristol potters, who now begin to appear as producers of enamelled earthenware, do not seem to have been so strongly influenced by Italian design, and contented themselves generally with more formal patterns built up of short strokes and curved lines. Their wares are by no means easy to distinguish from some of those of their Dutch fellow-craftsmen of the

period who were employing the same technical methods, including the yellow lead-glaze on the back of dishes as a means of economy in tin, and very similar formal designs, down to the blue dashes on the rim. This last feature probably had its birth in Italy, as it is found, somewhat less roughly rendered, on dishes from Monte Lupo, in Tuscany. A pattern which the men of Bristol seem to have made peculiarly their own, and perhaps their most effective one, is that of tulips, fritillaries and other flowers springing from the lower edge of the dish or arranged in a vase. This theme is unknown on the Continent, and cannot be certainly associated with any of the other English potteries. In dishes of this class the Bristol "delft" potters reached their zenith as artistic designers, though they may have attained greater success from a technical point of view in the eighteenth century, particularly in the finely-executed works of Joseph Flower. Until towards the middle of that century, when porcelain factories began to spring up in England and the Staffordshire potters to effect improvements in their wares, which were to place them commercially at the head of their industry, Bristol shared with Lambeth and Liverpool the distinction of producing the only pottery in England with any pretensions to fine workmanship; the only exception to this statement is afforded by the masterly but short-lived attainments of John Dwight of Fulham.

There is evidence to show that Bristol delft ware enjoyed a good reputation beyond the seas as well as at home. It would seem to have been in favour especially with foreign skippers for whom Bristol was a port of call. Pieces of delft ware exist with paintings of ships, inscribed with the names of their owner or

captain. The most important example, both as evidence and on account of its size and decoration, is a punch-bowl[1] from the factory of Joseph Flower, of Redcliff, with a fine painting on the bottom inside of a Swedish ship. The bowl is covered with the pale greyish-blue enamel much employed by Flower. The ship is painted in blue, with the addition of yellow for the cross on the Swedish flag she is flying and red for her opened ports. An inscription forms a ring round the painting : " SKIEPET : WIGELANTIA : AF . STA . PELN —STOKHOLM : 1728 :—BRISTOL . I : DOCKAN : 1765.— IANUARY . I.P.C." (" The ship *Vigilantia*, launched at Stockholm, 1728, docked at Bristol, January 1st, 1765, post Christum.") The faulty Swedish suggests that it was copied by a writer unfamiliar with that language. Beyond the inscription are flowers in opaque white (*bianco sopra*). The outside of the bowl has a border of similar white flowers above a landscape with buildings and figures in which the handiwork of Bowen can readily be identified.

A set of plates from Flower's pottery, with figure subjects by Bowen and the characteristic white floral border, inscribed " CHRISTINA SUNDSTRÖM 1762," is divided between the Nordiska Museum and the National Museum at Stockholm. Two more plates in the latter museum have paintings of Swedish sailing vessels in blue (with yellow on the flag), again within a white floral border ; they bear respectively the names and dates : " DANIEL NORMAN, 1761 " and " ERICK BOREUS : D^{e} San^{t} IOHANNIS 1758 " (" Die Sancti Johannis," *i.e.* June 24th).

[1] Published and figured, with other pieces here cited, in an article by me, " English Delft with Foreign Inscriptions," in *The Ladies' Field*, 1906, p. 298.—B.R.

Another Bristol delft plate with a foreign name is in the Victoria and Albert Museum (Schreiber Collection, No. 825). It is painted in blue with a small ship and a Chinese diaper border and the name of the vessel ("THE UNION") and her captain or owner, presumably Dutch ("Hª KLINCKERT"); it is dated "Aº 1754/5."

A great service has been rendered by Mr. Pountney in his excavations on the site of the Brislington Pottery, in putting an end once for all to the obstinately persistent tradition that lustred ware was made at that place. It has long been evident to students that the lustred specimens attributed in the past to Brislington were in reality of Spanish origin, from the potteries of the district of Valencia. Such pieces as those illustrated in Owen's *Two Centuries* (fig. 137), and the shallow bowl with flat handles formerly in the Museum of Practical Geology and now in the Victoria and Albert Museum (No. 3157–1901), are so closely similar to numerous copper-lustred vessels known to have come from Spain that Sir Arthur Church (*English Earthenware*, 1911, p. 134) suggests that "the designs on Hispano-Moorish lustred ware probably served as copies" for the Brislington painters.

It is beyond doubt that such Valencian lustred pottery was formerly to be found in some quantity in the neighbourhood of Bristol. It was made, however, as is proved by dated dishes in the Victoria and Albert Museum, during the first half of the seventeenth century, that is, long before the birth of Richard Frank, of Brislington, whose name was believed to have been deciphered on the back of a lustred dish in the Bristol Museum. The occurrence of importations from Spain in the Bristol district is not surprising in view of the

close relations subsisting from mediæval times onwards between that country and the Gloucestershire seaport, at that time the second city of England in population and importance. The finding of sixteenth-century Spanish *azulejos* (floor-tiles) in the Mayor's Chapel and other churches of Bristol is another indication of this close intercourse.

The fact is probably that in Tudor and early Stuart times the citizens of Bristol found this Spanish earthenware more easily and cheaply obtainable than any other kind of fine pottery. The trade in it continued until local potters, by the adoption of a tin-enamel surface to their wares and the attractive decoration which it rendered possible, were able to compete with, and eventually to outrival, their foreign fellow-craftsmen in supplying the demand.

The history not only of the delft ware potteries, but also of the earliest Bristol porcelain works, has been elucidated by the researches of Mr. Pountney. Thanks to his discoveries, we now know that this venture was the outcome of a glass-house, and that the name "Lowris" by which it has hitherto been known is due to a misreading, and should henceforth be abandoned. We also learn that this early factory was taken into close association with, and used the same materials as, the famous Worcester Porcelain Works, founded in 1751 by Dr. John Wall and his company.

It is possible that the products of this association are to be recognised in a numerous group of mugs, sauce-boats, and other "useful" articles in soapstone porcelain distinguished by the mark of a saltire cross (X), or less commonly one or two short strokes, incised in the paste before glazing. These marks are often

combined with various painters' marks in underglaze blue, or red or black enamel, amongst them some, such as two arrows crossed through a small circle, which occur also on pieces unquestionably of Worcester origin. The decoration of these pieces is most often based on Chinese patterns, generally in underglaze blue, less frequently in enamel colours; the designs show a close kinship in many cases with those on the porcelain from Lowdin's works marked with the name of the city. Transfer prints in black over the glaze are also to be met with on pieces belonging to this family of wares.

It may not be out of place here to clear up another unfortunate misconception. It has generally been supposed that the two classes of ware recorded as having been made at this early china house were both a kind of porcelain, the one containing soapstone, the other, "of a yellowish cast," of a softer material resembling that of Bow and Chelsea. As an example of this latter type certain sauce-boats have been cited, with decoration of festoons in relief and gilt flowers and borders. A specimen is in the Schreiber Collection at South Kensington.[1] An exactly similar sauce-boat in damaged condition was recently analysed by Mr. Herbert Eccles, F.C.S., and found to consist of the usual bone-ash composition of early Bow porcelain.

Investigations to which this discovery gave rise showed that the attribution of such sauce-boats to Bristol was based on a coloured plate (No. 52) in *The First Century of English Porcelain*, by W. Moore Binns, 1906, in which an example is illustrated, together with

[1] No. 87, illustrated in the *Catalogue of the Schreiber Collection*, vol. i., Porcelain, 1915, pl. 83.

a polychrome-painted sauce-boat of the class known to have come from Lowdin's factory. The title of the illustration describes the gilt sauce-boat as being marked "Bristoll," and makes no mention of a mark in connection with the coloured one. Reference to the catalogue of the Trapnell Collection of Bristol porcelain, to which these two sauce-boats formerly belonged, showed that a printer's error had occurred. The mark "Bristoll" is on the coloured sauce-boat, the gilt one being unmarked.

The analysis carried out by Mr. Eccles shows that these gilt sauce-boats, of very soft bone-ash body, have been mistakenly attributed to Bristol, and must henceforward be classed as of Bow manufacture.

The hard-paste porcelain made at Bristol by Cookworthy and Champion is often confused with German porcelain, which it resembles in material and to some extent in manner of decoration. Many a "rare and unusual piece" of Bristol is in reality a by no means unusual specimen from a German factory on which the customary German practice of putting a mark has not been followed. Thus a Vestal Virgin, modelled by Wilhelm Beyer, at Ludwigsburg, has been made, in a well-known saleroom and in the hands of London dealers, to play the part of Champion's daughter. The "figures in the macaronic costume of 1770–2" depicted on p. 65 of Owen's *Two Centuries*, must be assigned to the little Thuringian factory of Wallendorf,[1] whilst the biscuit figures, marked with crossed swords within a triangle, which he admits to be "of a type very distinct from" other small-sized Bristol figures, were probably made at Meissen during the

[1] Compare Graul and Kurzwelly, *Altthüringer Porcellan*, fig. 47, 48.

directorship of Count Marcolini, in spite of Owen's claim to indisputable evidence of their having been procured from Champion's works.[1]

The ill-success of Champion's enterprise may be attributed, amongst other causes, to the ever-growing importation of cheap Chinese porcelain, through the agency of the East India Company, to which some of the Bristol advertisements quoted by Mr. Pountney bear witness. Such porcelain was generally known at the time as "India china," and attributed at a more recent period, through a curious misconception, to the Lowestoft factory. Another contributory cause was the steady improvement, under Wedgwood and his fellow-manufacturers in Staffordshire, of the quality of earthenware, which was easier and less costly to make and more serviceable when made, because less brittle than kaolinic porcelain.

There remain still a few obscurities in the history of Bristol ceramics which the industry of Mr. Pountney has not availed to clear up. Thus we should like to know more of the porcelain made at Bristol about 1760. It is tantalising to learn that a piece of evidence in the shape of the blue and white bowl bearing the initials of Francis Brittan and the date "Jany. 9 1762," described by Owen (*Two Centuries*, p. 14) as being of

[1] Another erroneous assertion by Owen which it seems desirable to correct, for the guidance of future students, relates to a group (*Two Centuries*, fig. 93) in the Bristol Museum, depicting "Time clipping the Wings of Love," *alias* "Love subdued by Time," after a painting by Vandyke. Owen states that "it is of *hard-paste*," contradicting an earlier attribution in the *Art Journal* to Chelsea. I have examined the group, and can only say that Owen was mistaken; it is of soft paste and of the class usually known as Chelsea-Derby china. A similar group is in the Schreiber Collection at South Kensington (*Catalogue*, pl. 40, No. 409).

hard porcelain, was destroyed in the fire at the Brussels Exhibition in 1910.[1]

What also is the truth about the "excellent painter and enameller from Sèvres," believed to be the same as one Saqui or Lequoi, who is conjectured to be the author of the bird paintings on Plymouth, Bristol and Worcester porcelain in the manner of the Sèvres decorator Evans? What of the mysterious "Mr. Tebo" or Thibaud, the reputed modeller of all the finest Bristol figures, who was spoken of in such disparaging terms by Josiah Wedgwood in a letter to Richard Bentley?[2] These are puzzling problems which remain still to be solved, and it can only be hoped that the good fortune which has rewarded Mr. Pountney's patient researches will yet enable him to find the keys to their solution.

BERNARD RACKHAM.

VICTORIA AND ALBERT MUSEUM,
May, 1920.

[1] In the *Catalogue of the Schreiber Collection*, vol. i., English Porcelain, 1915, I suggested that a mug (pl. 83, No. 110) might perhaps be a representative of this stage of porcelain manufacture at Bristol. Further examination, however, proves it to belong to a somewhat numerous class of pieces, of inferior "blue and white" ware, of opaque body, badly potted, with greasy-feeling glaze of yellowish-green cast, which are now generally considered to be the cheaper output of the Longton Hall factory in Staffordshire.

[2] For both questions see the *Burlington Magazine*, vol. xxv., 1914, p. 104.

Preface

When I first intended writing a book on Old Bristol Potteries I read the prefaces of nearly all the best authors on the subject, together with a considerable part of the matter contained in their volumes, to see how other people had taken up the venture. When so employed I came across M. L. Solon's *Ceramic Literature: An Analytical Index to the works published in all languages on the History and the Technology of the Ceramic Art*, 1910, part of the Introduction to which I quote here (p. xi.) :—

"Lastly, we shall expose, without mercy, the sham erudition of the self-styled historian, the unscrupulous writer who, labouring under an overload of imaginative powers, has not shrunk from fabricating—through an artful blending of facts and fictions—the proofs he required to support a long train of extravagant speculations. Such fallacies, spawned in an ill-balanced mind from erratic cogitations and unbounded conceit, should be stigmatised and shown up as a danger to all; they are bad to read, and still worse to remember. Hard as it is to believe, these pernicious writings have exerted a manifest influence on ceramic literature, and we fear that, notwithstanding the warnings repeatedly sounded from right quarters, their dogmatic and confident tone shall long continue to impose upon guileless credulity."

Solon also says under the heading "Hugh Owen" (p. 318) :—

"It has not escaped the notice of the ceramic student that some of the best books he ever read were the unique productions of their respective authors. One should beware, as a rule, of the prolific writer of heavy volumes who, diluting a modicum of borrowed knowledge into a quart of ink, and dipping his pen in the mixture, covers with his fluent scribble untold reams of foolscap paper. A good monograph is perhaps the most commendable form of a good pottery book. . . . Owen's compact *History of the Bristol Porcelain* may be praised as being a model of what a perfect monograph might be expected to be."

After reading the above, I almost abandoned the idea of compiling a history of Bristol pottery. I did not see where information was to be had beyond the excavation of pottery sites. However, when doing some research work at the Bristol Council House I saw how very useful all their carefully kept records would be, and that set me off on my historical adventure.

This work of Solon's is not often met with in private libraries, and although he is somewhat sarcastic in what he says, I quote him in the hope that those who are interested in the history of ceramics and intend writing upon the subject may follow his advice and found their works on facts alone.

Solon was a man whom I admired very much, both for his art and his writings, but until I read the above quotations I never realised what it would mean to incur contempt from one who had such a thorough knowledge of his subject. I little thought that by the time my book would have appeared in print he would have passed away.

I may mention here that I think I have given in this volume fairly complete references to all the sources of my information; this I have done to prove the facts given, and to give any student who may wish to complete the work I have begun the option of examining the references for himself. The necessity of giving ample references was made clear to me when I read John Latimer's *Annals of Bristol*, from which I obtained many facts, the work being almost invaluable to me at the commencement of my research. The great difficulty was to discover his sources of information, as he gave so few references.

The excellent results obtained from the excavations carried on at the potteries of Bow and Lowestoft determined me to commence excavating upon the pottery sites in Brislington and Bristol, with what results this book will show.

In 1913 I had obtained from the British Museum and other sources, both in Bristol and elsewhere, much information connected with Bristol and its potteries, and I was encouraged to undertake excavations at Brislington by Mr. Hobson, Mr. Rackham, Sir Arthur H. Church and other well-known ceramic experts.

To do this I had first of all to obtain permission from the freeholders of the Brislington site, Mr. James Sinnott, of Albion Chambers, Bristol, and the Imperial Tobacco Company, who very kindly granted me permission to dig for evidences of the pottery. All through the time I was digging there and near St. Anne's Well Mr. Sinnott continued to give me every encouragement and assistance, although he did not think I should find much. Mr. Reginald Earle, the Engineer to the Imperial Tobacco Company, who had designed the St. Anne's Board Mill Factory for the Imperial Tobacco

Company, then being built, kindly supplied me with a plan. At the end of the first day, when only four men were working for me, I was quite satisfied that we were on the site of some pottery works, but it was a week before we discovered any valuable evidences of delft ware.

This was towards the end of February, 1914, and from that time onward pottery specimens were daily being found.

Many interested friends were very good in giving to the Labour Fund, amongst whom was Mr. Hobson, who kindly applied to some prominent ceramic collectors with whom he was acquainted, and was enabled to send me the handsome sum of £22 10s. 0d. Mr. George A. Wills, Mr. R. Earle and the St. Anne's Board Mill Company and the Bristol Museum were the first contributors.

Mr. Rackham, of the Victoria and Albert Museum, also very readily assisted me and interested many ceramic collectors in the work. The remainder of the money was contributed by prominent Bristolians and personal friends of my own. These contributions brought the total up to nearly £80, which enabled me to pay for the labour for a period extending from the middle of February, 1914, until the end of the following June.

A letter[1] from Hugh Owen to the Rev. George Braikenridge, dated 1868, will be found in full in

[1] The Mr. James referred to in the letter was no doubt a descendant of a potter who had been apprenticed to the proprietor of the Temple Back Pottery in 1707. This proprietor, Ward, had previously been the head of the Brislington works, and another member of the same family was a china painter in Bristol. James's name appears in the Apprentice Roll, October 20th, 1788. James was an uncommon surname in Bristol, although it seems to have survived until the beginning of the twentieth century. This fact will assist students to see how very useful the Rolls of the Apprentices and Burgesses have been in tracing the names of potters and their various factories from about the middle of the seventeenth century to that of the nineteenth.

Chapter IV. From this it is easy to see why Owen felt sure that Brislington was never an ordinary delft ware pottery, but only a pottery for the common lustre ware. If Owen or Richard Frank Ring had only turned up a few spadesful of the soil on any part of or near to the pottery site either would have found ample evidence to the contrary, for one could not dig deep without turning up shards of both blue and polychrome decorated delft ware; but although I had four months' work done upon the site, and always employed four men and sometimes as many as eight working at a time, we could not find amongst nearly half a ton of finished and unfinished fragments of ware a single specimen of anything like the copper lustre ware referred to in Hugh Owen's letters and later in his *Two Centuries of Ceramic Art in Bristol.*

Excavations were carried out in 1915 and 1916 in several places: on the outer moat of the city between Pile Street and Portwall Lane (from the colour works of Messrs. Colthurst and Harding to the old School House near Redcliff Church.) This moat originally extended from the Avon at Temple Backs to the same river at Redcliff Backs, and had been filled in in the first half of the eighteenth century. It contained refuse from the Redcliff and Temple Potteries, and from other factories and residences. Soon after 1700 the authorities had forbidden refuse to be deposited in the river. The site of Flower's pottery has been built upon. Frank's pottery site was not available for excavation work, and that of Taylors and Riley in Redcliff Street has not been located. The Lowdin factory, once a glass-house, has become a wharf, and the railway company who own it have demolished all traces of the original works.

A small amount of excavation was done on the river bank, near Temple Pottery, but none upon the site of the pottery, more than half of which is now covered by a new school. The site at Limekiln Lane has entirely disappeared, but when new buildings were erected there the builders had removed much soil containing valuable evidence in shards, etc., to fill in a quarry hole on the south side of Brandon Hill. This was found by Mr. A. Selly, of Clifford House, 116 Coronation Road, an untiring antiquary, who spends his spare time seeking ancient relics as far afield as the Mendips, Shirehampton, and elsewhere. He is constantly presenting the Bristol Museum with specimens of arrowheads, pottery, and so on.

The Bristol Museum subscribed to the excavations at the Moat site and that on the Avon bank at Temple, and to the Committee and other interested gentlemen who assisted to raise this fund my thanks are gratefully due. I have also to thank the Committee for permission to photograph many specimens of ware in their collection.

To Mr. Charbonnier of Bristol, Mr. Arthur Hurst of York, Mr. Entwistle of Liverpool Museums, Dr. Glaisher of Cambridge, and the late Sir Arthur H. Church I am most grateful for really sound advice and generous help from their great knowledge and experience in the early English earthenwares. I very gratefully acknowledge the kind permission from Mr. R. C. Tuckett to make use of all the information he had collected with reference to St. Anne's Chapel, and for his kind assistance and advice. I am also greatly indebted to the Vicars of the following churches for allowing me to inspect their registers without charge, and often at times which must have been inconvenient

to themselves, namely: Rev. Canon Welchman of Temple, the Rev. J. N. Bateman Champain of Redcliff, Rev. T. J. Bowen of St. Nicholas and St. Leonard, the Rev. J. H. Satchell of St. Werburgh, the Rev. M. E. Thorold of SS. Philip and Jacob, the Rev. H. W. Hill of St. John's, Bedminster, Rev. S. R. Browne of St. Augustine-the-Less; also to the Society of Friends, from whose admirably kept registers I have obtained very valuable information; to Mr. J. Tremayne Lane, the City Treasurer; to Mr. E. J. Taylor, the Town Clerk; to Mr. E. J. Thatcher for analysing fragments discovered; and to my lifelong friend Alderman J. Fuller Eberle, Chairman of the Bristol Museum and Art Gallery Committee, to whom this book is dedicated.

Special acknowledgment is also due to Mr. Bernard Rackham, of the Victoria and Albert Museum, for his untiring help in reading my manuscript and giving several most useful suggestions.

W. J. POUNTNEY.

1 Berkeley Square,
Clifton.
May, 1920.

Historical Summary

Old Bristol Potteries

CHAPTER I

HISTORICAL SUMMARY

THE archives belonging to the Bristol City Council are the source of most of the information contained in this work. The Apprentice List is very voluminous, and gives the names of an enormous number of potters' apprentices, together with those of the different masters and their wives. There are no pottery apprentices registered before 1671, although the lists record the names of apprentices to other trades from the year 1593, and the Burgess Roll dates from 1558. There were records kept earlier, but these are missing.

The other most valuable register is the Burgess Roll, the earliest potter's name contained in it being that of William Duffett, earthen potter, who was admitted to the liberties of the city on account of his marriage to the daughter of a burgess in September, 1572. This man could only have been making at so early a date wares of the medieval types, such as slip ware and combed ware. To locate the parish in which Duffett resided it will be necessary to search many church registers, and as his name has only just been discovered (a month or so before the date of publication of this book), I find it impossible to add this information. The next admission of a potter to the freedom of the city is that of Robert Bennett, gallipot maker, June 9th, 1669.

BRISLINGTON.

ABOUT 1650 TO 1770.

There is every reason to believe that Brislington was the first pottery, either in or near Bristol, to make delft ware. I have dug up pieces upon the Brislington site dated 1652 and 1653, and from these and similar shards, probably belonging to the same time, I should say that the pottery was a going concern at a date considerably earlier. To follow the history of this pottery right through I give the names of those who I believe were either tenant potters or owners. I learn from a deed of property sold in the parish of Brislington in 1658 that "Robert Collins of Brislington, potter, and Mary his wife, sister of James Provis," were interested in the purchase of a copyhold property called "Little Moor," a field quite near the pottery.

In 1671 a master, named Matthew Willcox, took a pupil from Bitton, and another from Bristol in 1673. In November of the latter year I find that Edward Mearne (then dead) had been a potter at Brislington. The name of Mearn continues amongst Bristol potters for nearly two hundred years.

No details are available respecting Collins or Willcox, or at least I have not been fortunate enough to meet with any.

In 1682, upon having his son Edward apprenticed to him, Edward Ward is described as being a "gally pot maker of Brislington, *alias* Busselton." In the same year Ward was presented with the freedom of the city by order of Sir Thomas Earl, Knight, Mayor. This was probably soon after he became the principal potter at Brislington. He continued there as proprietor until 1697, when he was succeeded by his pupil, Thomas

Frank. Frank had been working as a pupil to Ward since 1689, and he married his first wife on becoming the proprietor of the pottery.

Frank remained at Brislington until 1706, when he relinquished the pottery, and took other premises in Redcliff. He was succeeded at Brislington by Thomas Dixon, pot-maker. This man does not seem to have taken a pupil before 1707. The rate books at Brislington show that Dixon was chargeable for these premises until 1742, after which date the rates were paid by Sir George Cobb. These rate books give nothing before 1696, and from then to 1707 "Edward Ward or Occupier" paid the rate. Dixon was evidently an active potter, at least till 1717 when his last pupil was apprenticed to him.

It was about this time, I should think, that he took into his employ Thomas Taylor; for from about 1730 Thomas and his brother Hugh, together with Richard Riley, carried on the works, either for or in succession to Dixon. This is proved by the fact that Thomas Taylor voted as a potter of Brislington in 1721, and in 1734 both his name and those of his brother and Richard Riley appear as having recorded their votes, all three men being stated to be "gally-pot makers of Brislington." In 1739 Riley and Thomas Taylor only recorded their votes from the same place.

Soon after this date the Taylors and Riley left Brislington Pottery, as their names appear in the registers of the parish of Redcliff, but Riley continued to reside in Brislington parish until his death.

Several potteries had sprung up by this time in Bristol for the making of delft ware, and Brislington seems to have faded into obscurity, the general output being probably more in the nature of ornamental

flower-pots with lion's head handles, stone-ware, etc. I found a great many fragments of the former, but very little stone-ware, on this site.

The only name that I have been able to find of anyone connected with the pottery between the time of the Taylors and Riley and the coming of Richard Frank is that of Timothy or James Roads, who was accused of making base coin at Brislington in 1764 (full details of this will be found in Chapter III.).

Richard Frank had resided at Brislington, but did very little potting there before or after he took the Temple Pottery in 1777, and as he died in 1785, we can conclude that no delft ware was produced at the former place after that date, in fact the pottery at St. Anne's was being used as a bakery in 1772.

I found a number of fragments of brown ware teapots, milk jugs, etc., which class of pottery seems to have been the last manufactured in this place by Frank.

Thus I can show that the history of Brislington Pottery only extended from at furthest as early a date as 1650 until about 1770.

Limekiln Lane Pottery.

about 1700 to 1746.

The Limekiln Lane Pottery faced what is now known as St. George's Road, the back of the premises being bounded by Brandon Hill. There were two potteries, the Upper and the Lower, both of which were nearly always occupied by one proprietor.

The earliest record of Limekiln Lane that I have been able to obtain is in the year 1706, when Henry Hobbs was the practical potter there, in partnership with the noted sea captain and privateer, Woodes Rogers. The apprenticeship in 1707 of William Pottery, of Yatton—

to "Woods Rogers and co-partenar," who was to be "educ. in arte Pottmaking," is my authority for making this statement.

Henry Hobbs' last apprentice was placed with him in 1715, and as this youth was not transferred to any other potter, I presume that his master was alive in 1722. However this may be, we find that in 1725 William Pottery was the proprietor, and had another Yatton boy, John Prewett, apprenticed to him in that year. William Pottery was still taking pupils in the year 1735, and was succeeded by Josiah Bundy when he gave up work. In Pottery's time John Weaver had been master potter, and to him was apprenticed John Bowen, who became the noted delft ware artist. Bowen was transferred in 1739 to Josiah Bundy.

In 1741 Bundy's apprentices were being transferred ("the master being dead and the mistress having left off trade") to James Gaynard, who was the proprietor or manager. From that time Gaynard continued the pottery, until 1746, when his apprentices were all turned over to Thomas Cantle, who then abandoned Limekiln Lane Pottery, which remained unoccupied, and went with his pupils to Temple Back. From that time the pottery ceased to exist.

The Bristol Apprentice Lists make it appear by using the term "white potter" or "to be taught the art of white pottery," that this term would apply to this pottery only. This is not so, for the term "Gally-pot-maker" indicates exactly the same thing.

Temple Pottery.
from 1683 to the present time.

This pottery is variously described: first as Water Lane, then as Temple or Temple Back Pottery and

after Frank removed there it was generally called "The Bristol Pottery."

The building was founded upon the site of a private house facing Water Lane and extending with its gardens back to Rack Close. In 1682 the house with one acre of the Close at the back belonged to Anna Jordan. In the year 1683 Edward Ward, the Brislington potter, purchased the freehold, and commenced building his factory upon the site. Ward made many notable pieces of delft ware there, some of which are marked "E.W." His first pupil was his eldest son Edward, his other two sons, John and James, being apprenticed to him later. He kept on the Brislington Pottery as well as that at Temple until 1697, when he relinquished Brislington in favour of his pupil Thomas Frank, and continued at Temple with his three sons.

In 1709 Edward Ward died, leaving a very large estate in money, land and houses, both in and around Bristol. The Temple Pottery he left to his son Edward (he lived until 1712 only), who bequeathed it in his turn to his two daughters, whose guardian was their uncle, James Ward. James managed and kept the business going until about 1732, and as he was interested in a dry-salting business in Castle Street, together with the husband of his now only surviving niece, who owned the pottery, he probably handed over the management of the latter to his son Thomas about this time.

Thomas Ward took a pupil in the year 1736, and in 1738 he died, and his widow Frances continued the business and took pupils between the years 1739 and 1741. The premises were then offered for sale, and the Ward period of ownership terminated, for we

find Thomas Cantle advertising in 1746 that he was continuing the pottery "late Wards."

Cantle was a very up-to-date and expert potter and a good man of business. He had seventeen or eighteen pupils (a record number) between the date of his taking up the pottery and the year 1756, when he was made Governor of Newgate Prison, Bristol, William Taylor becoming the proprietor of the pottery. A little while after, Taylor married Susannah Stevens, the then owner of the Temple Back Pottery, and he appears to have been the pottery manager or head potter until the end of the century. He must have been there during Joseph Ring's time also, as an old bell (in the possession of Messrs. Pountney and Co. at Fishponds) has been found which was used by the timekeeper at Temple Back, and has engraved upon it "Ring Taylor and Co, 1789," showing that Taylor was a partner before Henry Carter joined the firm.

Shortly after this the firm became Ring, Taylor and Carter, the Ring partnership being represented by the widow of Joseph Ring, senior, who was killed accidentally. In 1813 the firm became Carter, Ring and Pountney, Ring being represented by Joseph Ring, junior, son of the first of that name. Ring, however, died in that same year, and the firm then became Carter and Pountney, until 1816, when Carter retired upon certain terms, and Pountney and Allies entered into partnership to carry on the works. This latter agreement lasted until 1835, but in the meantime, in the year 1820, Pountney acquired the whole of the freehold and leasehold properties forming the pottery premises together with the fixtures, implements, etc.

Ring had added to the pottery site the premises adjoining, which faced Temple Back, and had previously

been used as a distillery. The map of the old potteries shows approximately the position of the Water Lane Works and Ring's converted distillery.

After the retirement of Allies, Gabriel Goldney joined Pountney, and they continued in partnership until 1849, when Goldney left to become traveller for Messrs. Finzell and Co. The business was then carried on by J. D. Pountney until his death in 1852, and then by his widow till 1872 when it was taken over for a few years by Captain Cobden, who sold it to Mr. Patrick Johnston.

During the latter's ownership the Temple works were closed and the business removed to Feeder Road, St. Philip's. Mr. Johnston died in 1884, and the business was turned into a Limited Company with Mr. Johnston's nephew, Mr. T. B. Johnston, as Managing Director. He, finding the Feeder Road site too small and inconvenient for the requirements of a modern pottery, purchased premises at Fishponds and built the present up-to-date factory, which extends over an 8-acre site, or four times as large as that of Temple Back, or the Feeder Road premises. Here the pottery still continues to flourish.

Redcliff. Joseph Flower.

FROM 1743.

Chapter X. deals with the pottery belonging to Joseph Flower, situated at the back of Canynge's House at the extreme end of the garden, which was upon the banks of the River Avon. Flower could hardly have started his pottery earlier than 1743, as he was not apprenticed to Thomas Frank until August, 1736. Frank was himself a very clever artist, and

Flower seems to have been his best pupil, and even to have excelled his master in many ways.

It is a rather peculiar circumstance that no apprentices are registered in the Bristol Apprentice List as having been placed with Flower. He may have had some who were bound to him privately, however. His earliest known efforts were the two Chagre dishes, 18 inches in diameter, which he painted about the year 1742 or 1743, just before or just after he left Thomas Frank.

There is no existing history of the pottery at the back of Canynge's House before Flower occupied it, but it probably had been a glass works. After his death it seems to have been closed, or to have become a tobacco pipe factory, after an existence of little over forty years.

Frank—Thomas and Richard.

1706 to 1777.

Another important and earlier Redcliff pottery was that established, or at all events taken over, in 1706 by Thomas Frank, when he gave up the Brislington works. The situation was adjoining the Quakers' Burial-ground, and facing the river. It was 200 yards lower down the Avon than Flower's pottery, and within a very short space of Lowdin's China-house.

Frank was the son of a London tailor, not a Bristol man, and had previously been an apprentice of and successor to Edward Ward at Brislington. He took a very large number of pupils, most of whom became important gallipot makers. Amongst these were Flower (mentioned above) and Thomas and Hugh Taylor.

Frank's son Richard, who had been apprenticed to him in 1726, was in partnership with his father towards the middle of the century, and took on the works until he removed to those at Temple Back in 1777. Richard Frank was no artist, but he was a thorough commercial potter. His object seems to have been to make the most saleable and least expensive ware, which is the reason we find him in close association with stone-ware potters before and after he ceased to occupy the Redcliff premises.

Redcliff.

THE TAYLORS AND RILEY.

Some time soon after 1739 Thomas and Hugh Taylor (and possibly other of the family) left Brislington, and set up a pottery in Redcliff Street, in which they were assisted by Richard Riley. Riley, however, died, being buried at Brislington in 1745. I think it is most likely that he never gave up his Brislington residence, although the works were moved to Redcliff.

Their "extensive premises," mentioned in an advertisement of Aug. 3rd, 1765, must have been about half-way between the works of Flower and Frank, and probably on the same side of the street. These are the only pottery premises that I have found with a frontage actually in Redcliff Street. Most of the glass works and potteries were on "the Back" and facing the river.

The Taylors and Riley seem to have confined their manufacture principally to the making of tiles and plaques. One of the latter, bearing the name and initials "$\left.\begin{matrix}\text{E}\\\text{A}\end{matrix}\right\}$ TAYLOR," is in the Victoria and Albert Museum (Schreiber Collection No. 829). It was

probably Taylor who made the noted set of tiles representing Redcliff Church, with the arms of Bishop Butler appearing on them. These tiles came to the Victoria and Albert Museum from the Museum of Practical Geology, in the catalogue of which the entry is : "These tiles of Bristol delft were made by Richard Franks [*sic*] during the bishopric of Butler (1738–50). Presented by Hugh Owen, Esq." They are referred to by Hugh Owen (*Two Centuries of Ceramic Art*, p. 339). I am of opinion that Frank made very few if any tiles. It must also be remembered that the Taylors and Riley were all churchmen. The Franks were very prominent Quakers.

The Taylors never advertised, and the name was so common in Bristol that it is very difficult to identify them from the numerous entries in the church registers.

Porcelain Works.

The earliest porcelain works in Bristol were started by a firm of experimenters, who called themselves "The Proprietors," about the year 1745. The premises chosen were on Redcliff Hill, but at the back of the houses there, and had been for nearly half a century a glass-house worked by a family named Lowdin.

"The Proprietors" had amongst them a potter "from Limehouse," according to Dr. Pococke who visited the factory in 1750. Many pieces are marked with the word "Bristoll 1750" in raised letters and figures.

Besides porcelain they made the common yellow glazed ware for table and culinary purposes. Details of this are given by Dr. Pococke, and will be found in Chapter XV.

The finding of the site of this pottery from the deeds at Bristol Cathedral,[1] and the discovery of an advertisement in one of the Bristol newspapers of July, 1752, stating that "The Proprietors" were selling off, as they had "*joined the Worcester Porcelain Company*," brought me many congratulations from directors of museums, collectors, and others. It is, I am told, one of the most valuable additions to the history of English porcelain that has come to light for many years.

Cookworthy was, I feel sure, one of "The Proprietors," but unfortunately no names of these potters have as yet been discovered with any certainty. The tenant of the premises was named Davis, and the names of Podmore and Lyes—to be found with that of Davis, in connection with the Worcester Porcelain Company—were well known in Bristol at that date.

About twelve years later Owen tells us of another attempt to make porcelain in Bristol. He quotes a letter written by Champion, dated December 15th, 1765, to Caleb Lloyd. It refers to the "Unaker" or porcelain clay from the Cherokee nations, 400 miles from "Charles Town, South Carolina." Champion's letter says: "I have had your clay tried at *the* works here, *which is now given up*, as they could not burn the ware clean; and as the Cherokee has not the impurities of their Clay, it is probable it may succeed."

The fact of his using this description of the works seems to infer that they were the same as those which had produced the early porcelain, *circa* 1750. If this was so, the old works at Lowdin's Glass-house would seem to have been carried on until just before the date of the letter, 1765. Who kept on these works? If

[1] See map, No. 6.

you examine the Apprentice List from 1746 to 1766 you only find Thomas Cantle, of Temple Pottery, who gave up in 1756 and became Governor of the Newgate Prison; William Taylor, who succeeded Cantle at Temple; Richard Frank, of Redcliff; and Thomas and Hugh Taylor, of Redcliff. Also from other sources we know that Joseph Flower was a gallipot maker in Redcliff. All the others named were either stone-ware or red-ware potters.

Amongst these names of gallipot makers the only likely ones are those of Thomas and Hugh Taylor. Then again, who was employing John Brittan? He had been apprenticed to Cantle of Temple in January, 1749. Was Brittan then with the Taylors? We know the Taylors were in Redcliff, but do not yet know the exact address of their pottery. Is it not only possible but also probable that these men, with Brittan, were working the Lowdin Glass-house Pottery, where "glass-house heat" could be obtained? Cookworthy came to Bristol about 1763 and took the premises in Castle Green, Bristol. A little later he was joined by Richard Champion, who, having purchased his patent and bought Cookworthy's interest in the works, continued to make the beautiful hard porcelain, so well known to collectors, until 1778, when he sold his interest to a company of potters at Newhall, Staffordshire. (See map, Nos. 7 and 8.)

Easton Porcelain Works.

Hugh Owen gives a short chapter (page 337) on china works at Easton, which must have existed shortly before his book was published (1873). He evidently had exclusive information as to this business, for I

can find no trace of the name of any potter in that district in the Directories or any other books of reference. As he says, it can only have existed for a very short period, and its locality and history were kept secret on account of the severe loss to its unfortunate proprietors.

Red-ware and Stone-ware.

The local potteries were mostly engaged in making red-ware—bricks, pantiles, chimney-pots, drain pipes, ornamental garden pots, vases, fountains, sugar moulds, etc. (but when stone-ware was first introduced to the English potteries many of these took up that industry, as also did some of the delft ware potters).

The common yellow glazed ware described by Dr. Pococke seems to have been made only by the delft potters.

The stone-ware products chiefly consisted of jars of all sizes, from half a gallon to four gallons, for spirits, etc., and jugs and mugs from half a pint to half a gallon for public houses, etc.

To our knowledge stone-ware was manufactured at Temple Back Pottery from 1777 by Richard Frank, and by his successor, Joseph Ring. It was probably made also at Temple Pottery by William Taylor before Frank removed to Temple, as James Alsop, his apprentice, learned this trade.

Powell of Temple Gate, Price of Temple Street, and Alsop of Temple Street were all established before 1800; few of the stone-ware potters date from the latter part of the seventeenth century.

A large pottery existed in Avon Street, St. Philip's, near the site of the Hoopers' Glass-house.[1] An

[1] See No. 12 on map.

illustration of this factory is given on Plate LI. Before 1750 a small portion of the premises had been occupied by Benjamin Lund, who resided in St. Philip's Plain. He and a man named Hawksby had taken out a patent for a special mode of manufacturing brass, and for abstracting silver from the ores that they used. It was this Benjamin Lund whose name appears at the foot of "The Proprietors" advertisements, when they were manufacturing the first porcelain at Lowdin's Glass-house. He was a very prominent Quaker, and a friend of the Champions of the generation preceding that of Richard the porcelain maker. It must have been after Lund had relinquished these premises that they became a pot works.

The first tenants in Avon Street were Paul and John Townsend, father and son. Paul, the father, had been apprenticed to James Ward of the Temple Pottery in 1716. Paul Townsend's first pupil was apprenticed to him in 1736, when he had probably set up for himself in another pottery, between Cheese Lane and Bread Street and on one side or the other of a lane still called "Pottery Lane." The Townsends must then have removed their business from Bread Street to Avon Street, for the premises continued as a pottery from that time until as late as January, 1818, when it was offered for sale by auction, as will be seen by the advertisement taken from the *Bristol Journal*, which appears elsewhere. After that date the premises seem to have been occupied by a number of potters acting separately.

Another noted pottery was close to the "Lamb" at Crew's Hole, where two fairly large kilns, built of pennant stone, are still standing. They were situated within a large building of two floors, and the cones

pass through the first floor and roof, and extend to a considerable height above the latter. On both the ground floor and the first floor levels are arched entrances, used by the potters for stacking the saggers when loading the ware into the kilns. These and the furnaces round the base can still be seen.

Little has been as yet discovered of the various tenants, but Anthony Amatt, who had been a thrower at Champion's porcelain works, was the tenant in 1813, as is shown in his note-book at the Bristol Museum. This note-book was in the possession of Mr. William Powell, and later of his son Mr. Septimus Powell, late of the Temple Gate Pottery, who presented it to the Museum. It is full of recipes for the mixing of the ingredients necessary for producing porcelain, earthenware and stone-ware, collected by Amatt from the various potteries at which he had worked in Bristol and in Staffordshire.

Near this pottery, but toward Hanham, and the other side of the place where the potters obtained fire-clay, was another extensive set of premises used for making bricks, chimney-pots, and other red-ware.

Messrs. W. & T. Powell were, I think, the first proprietors of the stone-ware pottery at Temple Gate (No. 11 on map), an illustration of which is given on Plate LI. They had removed here from Thomas Street about 1830.

Another noted pottery, which seems to have had a longer life than any, was at Westbury-on-Trym, where were made ornamental bricks, terra-cotta vases for garden ornaments, artistic chimney-pots and other red-ware. The ornamental bricks, etc., used in the erection of the beautiful cottages in Henbury hamlet were all made at these works. The last proprietors

were Messrs. Yabbicom, who were there till the end of the eighteenth century. One of the sons, Thomas Bawn Yabbicom, was apprenticed to James Alsop of Temple Street in 1802, the father's address then being given as "of Westbury-on-Trym, potter." After 1800 the Yabbicoms were at Temple and St. Philip's.

Another pottery of which little is known was close to Counterslip, on the other side of the approach to the river from the "Fourteen Stars," and faced Tucker Street. Latimer in his *Annals of Bristol in the Eighteenth Century*, page 287, refers to it in the following terms: "A contemporary of Frank was John Townsend, of whom the little we know is from the corporation archives. Describing himself as a 'mugg-maker,' Townsend petitioned the Council in 1739, representing that about four years previously he had built a mugg-kiln in Tucker Street at a cost of £130, and carried on business there until December, 1738, when the Corporation, as owners of the land, had ordered him to stop the works, for which he prayed compensation. His name does not appear again." This man was a brother of Paul Townsend.

From the above I surmise that this would be the date at which the Townsends must have gone to the larger pottery near the Hoopers' Glass-house, and it is probable the brother, Paul, may have established himself much earlier in the smaller works between Bread Street and Cheese Lane.

Delft Ware Potteries

CHAPTER II

BRISLINGTON POTTERY

BRISLINGTON POTTERY was built on the site of the Chapel of St. Anne, near the River Avon, and close to the quarry below the hill on which Langton Court stood. A view of the pottery by W. B. Langton is referred to later, and is illustrated in Plate II.

When the site was excavated care had to be taken not to dislodge any portion of the walls of the Chapel below it.

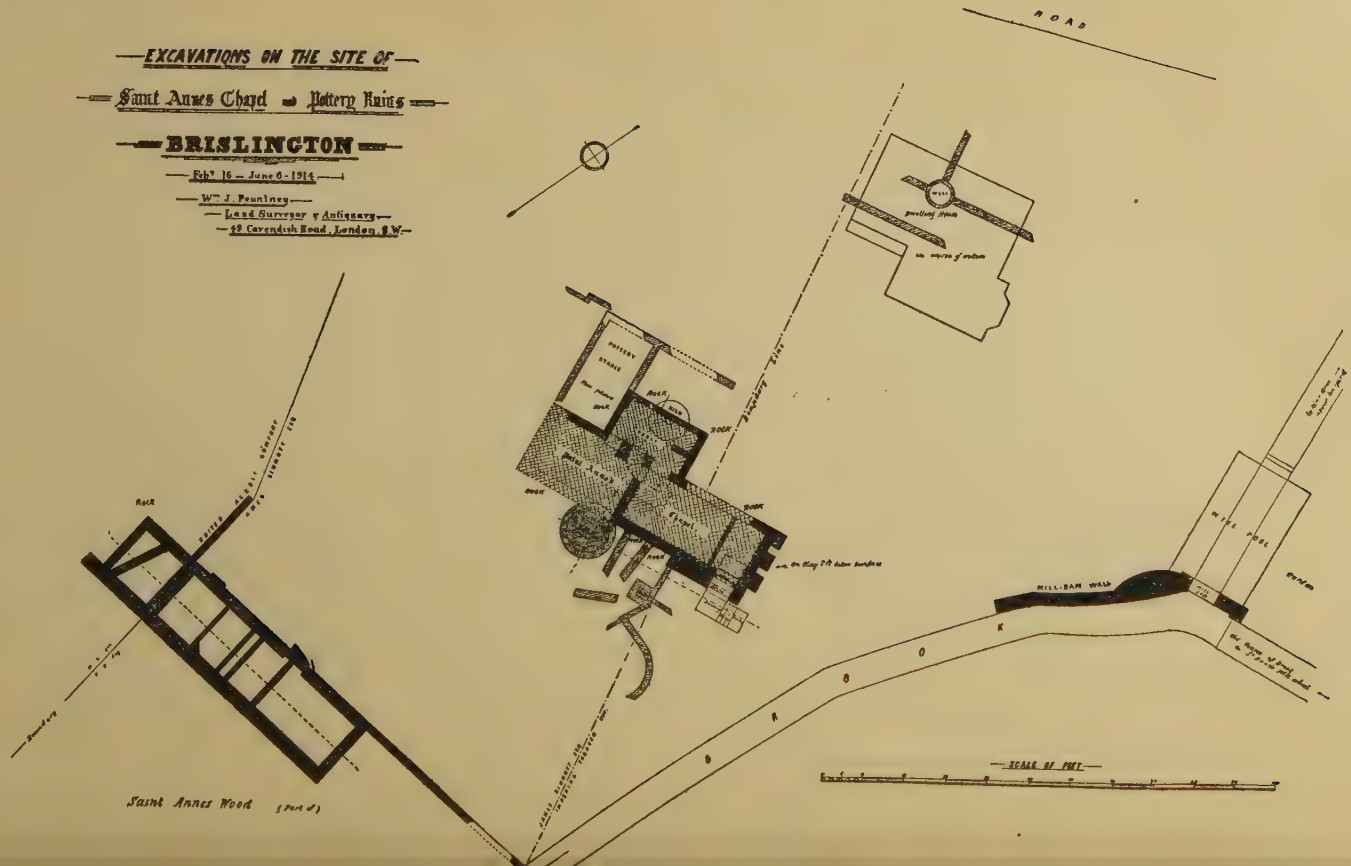
The Chapel stood upon a mound of soft marly rock, in the middle of a field bounded on the south side by the quarry, where the cells or dwellings of the monks originally were, and on the east side by Brislington brook and the mill dam.

On the north side was some marsh land of considerable extent, bounded by the River Avon. The field or marsh extended along the river from St. Philip's Plain to Crew's Hole, both of which are on the opposite side of the river.

On the south side of the Chapel were evidences of many small buildings of the pottery works, including a flue and bed of two slip-kilns.[1]

[1] A slip-kiln is used for the purpose of drying the moisture out of clay after it has been washed and passed through sieves to strain any coarse sand, etc., from it.

In those days these sieves were composed of hair, as indeed they were, to my knowledge, to about 1860, which prevented even the finest grit passing through. These in most descriptions are called "lawn sieves," but I think they were generally, in the early days, made of hair.


EXCAVATIONS ON THE SITE OF
Saint Annes Chapel and Pottery Ruins
BRISLINGTON
Feby 16 – June 6 - 1914
Wm J. Peuntney
Land Surveyor & Antiquary
49 Cavendish Road, London, S.W.
ROAD
Rock
Saint Annes Wood
Boundary Line
MILL-BAN WALL
SCALE OF FEET

The bed of the slip-kiln was built above a space left for the purpose of a furnace, wherein wood could be consumed, this heat being used to evaporate the moisture contained in the clay after levigation. Another of these slip-kilns was formed in the dwellings or cells of the monks, at the extreme south of the site.

On the south side of the Chapel, and overlapping the wall, about the centre of the building, was a kiln 15 feet in diameter, the round foundation of which still remained in 1914. This kiln-wall was previously discovered by the Rev. A. Richardson, a former Vicar of Brislington, and mistaken for part of the Chapel, and I think described by him, in his writings upon the subject, as the rounded end of the chancel.

On the north side of the Chapel, partly over the outer vault, and partly on the rock, stood a much smaller and probably much earlier kiln, of peculiar construction. The floor is of pennant stone, giving evidence that the fire was placed below it. A flue or draught hole ran upwards through the kiln, the fire being fed from the outside, from one opening in the circle only.

The pottery stables and other out-buildings extended towards the north from the outer wall of the Chapel. The floor of these stables was formed of pennant stone, standing edge upwards, like very thin cobbles, ample evidence of their use as a stable being found between the floor and the rock.

Farther to the west of the stable buildings are traces of other potters' workshops, the foundations being in evidence at the time of the excavation. About 80 or 90 feet from the north wall of the chancel of the Chapel, towards the River Avon, I discovered a well in the graveyard. This discovery was made about the end of

February, 1914, when the tides were high, and the well and the marshy land full of water. Around this well was evidence of many other pottery buildings.

A very short time was allowed us in which to examine this particular part of the ground, as a building for the extension of the new St. Anne's Board Mills was being erected upon the site.

Although the weather was bitterly cold and everything was against the examination of the contents of the well, one plucky workman whom I employed, named Frank Lovell, volunteered to get what he could out of the water. The rubbish thrown in to fill the old well reached to the top. The man stripped to his waist, pulled out everything he could reach, and when the depth became too great he even offered to go into the water and get more fragments. However, seeing the effect that the cold was having upon him, I was obliged to stop his further efforts.

From this well we obtained the fragment with the head of Queen Anne upon it (see Plate I.), also the other fragment which is shown in the same illustration dated 1712, and several pieces of dishes with the tulip pattern.

In all excavations that I have carried out I have found that the wells and the cesspools generally give evidence of some of the finest pieces of ware manufactured. From this it would appear that the pottery artist or pupil would hide any broken or faulty work in one or the other of these places, to avoid his master's displeasure and subsequent correction.

We never had any other opportunity of delving for further evidence here, as the contractor had to fill in the well and site with concrete, to form the foundation of a dwelling he was about to erect. Nevertheless,

the whole of the graveyard yielded an enormous amount of fragments of blue and polychrome delft ware. In fact nearly a quarter of a ton of finished and unfinished fragments was found in this immediate neighbourhood.

On the south side of the chapel-pottery site, towards the bottom of the wood, and close to the bank of the brook, we dug up an enormous quantity of fragments of the latest ware that was made here. It consisted of a brown mottled body, lead glazed, and was chiefly the remains of teapots, small milk jugs, and the like. Although some of this ware was very coarse indeed, and very roughly finished, other samples were found of extreme thinness and very fine finish. Some of it was left in the cloudy state of the mixed clays, but many pieces were adorned with bands of white, blown on when the moulded article was revolving in the lathe, and afterwards scratched with a four or five-toothed comb. In the initial stage, that is after once firing, this gave a very pleasing and remarkable effect, like Etruscan ware. When covered with a lead glaze, however, the white invariably lost its brilliance, and developed ugly green spots, and the result produced was of the cheap and nasty sort. Nearly all the teapots had strainers in the body of the pot where the spout joined, and all the handles were evidently made in moulds.

This is the work that was probably done by Richard Frank when he lived in the farmhouse near the mill. Before Richard Frank came to Brislington, or at all events before he did any potting there, the pottery had been abandoned, and the premises used for many years as a bakery. The mill was always a flour-mill, and part of the pottery became a bakery; particulars in a later chapter show by whom occupied.

Brislington Pottery is probably one of the earliest of all the delft works in or near Bristol, and as in my excavations I discovered various samples of medieval ware in both finished and unfinished states, it must have been in existence many years previous to any record I have been able to obtain.

The name of Robert Collins, which occurs in a deed now at the Bristol Museum, is the first name connected with this pottery that I have been able to discover. He married Mary, sister of James Provis of Queen Charlton, and in the year 1658 purchased a field of less than two acres in extent called Little Moor, bounded on the one side by the Avon and on another by what is now known as the Tea Gardens of Mrs. Bees, which gardens are on a site that was then called Ram's Cliff.

I think it probable that Collins bought this land with a view to obtaining clay or for the purpose of a withy-bed, which would contribute the necessary material for his packages for ware, nearly all transport in those days being by pack-horse. No doubt Robert Collins made the pieces of ware, dated 1652 and 1653, which I found in my excavations (Plates I. and II.). The earlier dated fragment can be seen at the Bristol Museum, and the one dated 1653 at the British Museum. These two pieces of ware have the usual buff flower-pot-like body, covered with a white tin-enamel. On the 1652 piece were two initials, the first of which is missing, the second being "I." Part of the small spire and part of the roof of a church are shown, and also a tree near the same, all this decoration being in blue. The enamel seems to have been imperfect, and that on the back of the dish seems to have boiled to an irregular surface. The fragment marked with the

date 1653 is also a very small piece, similarly painted in blue on white enamel. Of its two initials the letter "A" only remains, and the figure "1" is missing from the date. Four diminishing looped scrolls evidently surrounded the date and the initials; no other decoration at all appears. These fragments are very indifferent samples of potting, but it must be remembered that they do not necessarily represent good work but rather the reverse, for they are the "wasters," which were thrown away by the potter as being useless for sale. Better pieces, of course, occur amongst the fragments, which would be those accidentally broken before being issued to the public.

In Rev. E. A. Downman's book, *Blue Dash Chargers*, he calls attention (page 129) to a dish with the arms of the Blacksmiths' Company in the Brighton Museum, dated 1663, and the initials "$\frac{C}{I.M.}$" This dish has the blue-dash edging, and was no doubt made at Brislington during the time that Robert Collins was there; it may have been for one of his relatives, as the "C" in the initials is placed above the others, which nearly always indicates the surname.

The blue-dash bordering to dishes was not confined to Brislington, although I have no evidence that any other pottery produced it in England. It appears, however, upon dishes attributed to both Lambeth and Staffordshire, and it was often used as a decoration by the Italians.

On February 8th, 1671, Matthew Willcox, potter, and Anne his wife took a boy named Harding, of Bitton, as an apprentice, and on January 12th, 1673, they took another apprentice named Jacob Phillips, son of Thomas Phillips, of Bristol, glover. This looks as

though Willcox was a master-potter there. One is, moreover, entitled to surmise that probably Matthew Willcox had succeeded Robert Collins, for I have not found any record of another delft ware pottery being in existence in Bristol at that time.

Then, in November, 1673, the name of Edward Mearne, potter, appears in the Apprentice Roll, as the deceased father of a young girl whom his widow placed apprentice as a servant to a mariner. I copy the whole entry, as many readers may be interested in the old-time custom of teaching young women service, or a trade. I may here mention that young orphans were frequently apprenticed by the parish guardians from very tender years, till the time that they became twenty-one years old. The longest term that I have noticed was fifteen years.

The following is from the Apprentice Roll :—

"1673, November 21st.

"Elionoi Mearne the daughter of Edward Mearne late of Brislington in the County of Somerset potter, decd. by the consent of Mary her Mother present at her binding hath put herself an apprentice to John Scott of the City of Bristol Marriner and Mary his wife for the term of seaven years from henceforth next ensuing and fully to be ended during whech term the said Elionor doth covenent well and faithfully to serve her Mr. and Mrs. in all things as a servant Mayd dureing the said term. And the said John Scott and Mary his wife doe covenant to teach and instruct the said Apprentice in all things belonging to a Servant Mayd and to find and provide for her meate drink apparel lodging and all things necessary and convenient during the said term. And in the end of the said term to give her two suits of apparel one for Holy days and another for working days. In wittnesse whereof the ptys first above

named have to these presents interchangeably sett their hands 21 Novmb 1673.

Eleno × Mearne her mark.
John Scott
Mary × the wife of Mearne her mark.
Witness Sam. Bertram."

The next entry having any reference to a potter in the Apprentice Roll shows that on July 15th, 1674, Abraham Cox, a Bristol potter, placed his son with a tobacco cutter. After this, again from the same record, I find that on January 15th, 1674 (the year then ended in March), " William Passerwell of Brislington Somerset potter," put his son as a pupil to a cooper.

About this date I should think Edward Ward senior must have become the potter at Brislington, for his eldest son, who was about 14 or 16 years old, was in 1682 apprenticed to his father and mother. In the same year Edward Ward, the potter of Brislington, *alias* Busselton, was admitted a Burgess of the City of Bristol by order of Sir Thomas Earl, Knt., the Mayor, and without any fine or fee, showing that at the time he was a successful, well-to-do and respected manufacturer.

With Edward Ward's period commences a great and rapid improvement in the art of manufacturing delft ware, and both Edward Ward and his sons (and pupils), Edward, John and James (or Jacob), members of the Bye family at Hanham, and Thomas Frank, all contributed to the improvements in the artistic form of the vessels and articles, in the excellent evenness of the potting and enamelling, and in the truly careful and artistic decoration both in blue and in polychrome. Some or all of these men are probably responsible for

the drawing of the grotesque reproductions of Adam and Eve on delft ware, and it was chiefly between the date of the Restoration of King Charles II. and about 1700 that many of these were made. Most of the Adam and Eve dishes, of which many fragments were found, showed a back covered with a yellowish glaze, and a few have the white enamel, whereas those made by the same family at Temple Back Pottery after 1683 generally have a white enamel back, few fragments with the yellow being found there.

Nearly all these dishes, which vary from 14 in. diameter to about 11 in., are made with a deep rounded rim, the dish declining steeply to the centre. At the back is a flat foot-rim, a groove between the dish and the foot being left for the purpose of a cord, for suspending them as an ornament. Some of the foot-rims are pierced with two holes, to take a cord or wire for a similar purpose. These holes seem to have been made in the following manner: a piece of rounded wood about the size of a meat-skewer would be thrust through the projecting foot-rim and left in position to burn away in the firing and leave an open hole with a smooth surface. Anyone examining these holes will see that the clay on one side of the hole shows a roughness where the wood pushed out the clay.

Most of the Adam and Eve dishes have what has been called by the Rev. Edward Downman "the blue-dash edge." Two collections of fragments showing various styles of this decoration, both on the plain blue painted and on the polychrome ware, are given in Plate VII. The finest polychrome dish that I have seen shows the head and bust of King Charles II., dated 1682; it is without blue dashes and belongs to that portion of Alderman James Fuller

Eberle's collection lent to the Bristol Museum. The diameter of this dish is 16¾ in., and it undoubtedly was made at Brislington, as no other works were in existence in Bristol or Redcliff at that time. Students will do well to examine the excellence of the potting in this wonderful piece. Tulip dishes also were first made at this period, and are in nearly every case surrounded by the blue-dash border. They are all painted in polychrome, the yellow being generally a pronounced gamboge colour, whilst the green on the Adam and Eve dishes, the royal portrait dishes, tulip and geometrical-design dishes, is nearly always a verdigris composition, which is unmistakable. This colour was used at both these potteries (Brislington and Temple) for the last twenty years of the century, the sole proprietor of both potteries being Edward Ward.

Another fine dish 14 in. diam. was purchased in Knowle (a part of the Parish of Bedminster which adjoins Brislington) for the Bristol Museum and Art Gallery, and had been handed down from generation to generation in the late owner's family (which indicates that it had probably never left the neighbourhood, and that it came from Brislington or Temple Pottery); it depicts William III. riding on a dappled charger having a manganese purple mane and tail. The king's boots and wig are also manganese purple, and the trees on the other side of the figure are of the verdigris green. The king's robe is yellow, and in places the ground also is coloured yellow. This colour has absorbed the glaze, and gives the impression of having been painted over the glaze.

This dish has the form and buff-glazed back of the dishes of the Adam and Eve type previously described. Inside the blue-dash border, and surrounding the

equestrian figure, is a band of interlaced semi-circles and dashes, of which pattern a great many examples have been dug up at Brislington. In the Bristol Museum (No. G. 180) is a 10 in. diam. plate with a vase of flowers drawn in the centre which has the same design on the flange.

Tulip dishes, royal portraits, the geometrical designs, etc., of this period are all of the same shape as that given on Plate V., but the dashed edge period continued both before and after the dates of these dishes, and has been found on the rounded edge, the flat rim, and the waved rim of both plates and bowls. This waving is made by the pressure of the fingers, and is called thumb decoration. On many fragments found at Brislington the decoration in the centre of the plate is separated from the dashed edge by a line, which is either waved or looped; but generally a series of parallel lines is drawn, below which again on occasions is the manganese looped line. These looped lines are nearly always in manganese purple, whilst the parallel lines (which are chiefly in blue) sometimes appear between two deep parallel bands of bright yellow. The yellows and reds of this period were very difficult to make of such a consistency as would withstand the action of the second firing. The red, which was composed of an iron earth, was laid on thickly, and nearly always absorbed the glaze in the earliest efforts, and sometimes even as late as between 1730 and 1740. The fact of this absorption of the glaze is easily detected, as it leaves a rough dull surface to the colour. The yellow bands in many cases have the same appearance, the yellow in the firing sometimes turning an ugly brown tint. On some of these earlier pieces, instead of the parallel lines below the dashed edges,

TYPICAL SAMPLES OF BRISLINGTON DELFT WARE, IN YELLOW AND MANGANESE PURPLE. *CIRCA* 1680. (P. 30, 38.)

(*Mr. W. R. Ackland's Collection, Bristol.*)

TYPICAL SAMPLES OF BRISLINGTON DELFT WARE.

The piece dated 1680 is from the Hodgkin Collection. (P. 37, 38.)

(*Bristol Museum.*)

there is a band of grouped dots, which appear like the fours and fives of a pack of cards. These, however, are rare, very early dishes having no dashed edge at all but a geometrical or floral design, commencing from the very edge of the plate and continuing all over the surface ; whilst others (and amongst these a few tulip dishes) have been found with the floral design in the centre, a line along the rise of the plate, and a design in panels, floral or otherwise, upon the flange. Sometimes also the flange is decorated with a festoon-like design, depending from the outside edge, and having no line along the rise of the plate to separate it from the central ornament.

14405

In the reign of Queen Anne, and perhaps before that date (but I have found no earlier dated specimen), excellent vases, posset-pots, bowls, etc., were made, one of the largest and best of which is illustrated on Plate XV. It belongs to the Bristol Museum, and was presented by Mr. A. M. Hale. It is a punch-bowl, and stands 16 in. high to the top of the cup, which is formed on the centre of the cover, with a handle on either side ; the foot of the cup is pierced on each side for ornament and to lighten the effect. The handles are beautifully formed in the shape of entwined fern fronds. Several samples of these handles dug up at Brislington are in the British Museum. The whole of the bowl is covered with a beautiful white enamel, decorated in light and dark blues only. The decoration of the cover might be described as an all-over floral decoration, whilst the body is divided into a series of panels containing fruit and flowers interspersed with dots. The panels have around them, on each side and on the top, a heavy band of blue ; this band is divided from the next panel by a blue scroll on the white enamel. The foot is

decorated with a ring of small blue leaves, pointing downwards, and the depression between the foot and the bowl has an interlaced geometrical design and one or two lines in blue above and below it. The date on the inside of this beautiful specimen is "1711," and the following are the dimensions : the diameter of the cup on the cover, $4\frac{1}{2}$ in. ; and the diameter of the base of cover and top of bowl, $10\frac{1}{2}$ in. ; whilst the diameter of the foot is nearly 6 in.

A quart mug of exactly similar pattern to this Hale bowl was found recently, and purchased by the Bristol Museum.

In the Charbonnier Loan Collection at the same Museum is a specimen of a bowl which has had the upper portion of the cover broken away (see Plate VIII.). I think originally this upper decoration was in the form of a royal crown, for I have seen a specimen, in perfect condition, of a bowl made in the Ward period with a perfect royal crown surmounted by the Maltese cross ; the four bows jewelled and four fleurs-de-lis standing between them. The handles of both these bowls have upon them a small serpent. Those on the bowl with the perfect crown are finished in the fern frond pattern, but the one in the Charbonnier Collection has a double scroll handle, the ends of which curl to a finish with the handle itself. The decoration of the Charbonnier bowl is entirely floral and geometrical, and is in blue and white, whilst upon the spout and the foot is exactly the same scrolling as that which divides the panels in the Hale bowl.

The sucking spout is decorated with jewels and other ornaments in relief, also some initials. The decoration on the crowned bowl is of figures dressed in the costume of the later period of Charles II. It is painted by the

same hand that decorated the small posset-pot from the Hodgkin Collection, marked "E W. 1707" (see Plate XI., right-hand end of top shelf), and also the view on the inside of the bowl dated 1709 in the Ackland Collection (see Frontispiece and Plate XIII.). The artist who produced these excellent pictures of figures and scenery was, I have every reason to believe, Thomas Frank.

Another specimen in the Bristol Museum (G. 1195) of similar ware, also decorated in blue, is a vase with the frond-shaped handles, and is of slightly tapering design, the tcp edge being waved by the thumb decoration of the potter. A conventional leaf design surrounds the top edge, whilst between two geometrical bands is a conventional floral pattern on either side, and the foot is ornamented in a scroll-and-leaf pattern. On the handles is painted a broad blue dash on each twist of the frond, on the outside only.

About the period 1680 many copies of grotesque Chinese plates were made in delft ware at Brislington.

One important though small plate in the Bristol Museum (Plate III., No. 2 left-hand) is covered with a bluish tint enamel, and in the centre is a figure of a Chinaman seated amongst rocks, trees, etc. On the flange are two other seated figures, with similar surroundings. Over the central figure are the initials

B
"T ·⁝· M." The Museum number of this piece is G. 148.
1680

This 9 in. plate belonged to the Hodgkin Collection, and was purchased in 1913.

No. G. 1180 (see Plate III., No. 2 right-hand side), a similarly-formed plate, grotesquely decorated with figures, is painted in manganese purple and yellow *only*.

Plate III. also shows three similarly decorated pieces in the Ackland Collection, made at Brislington between 1680 and 1700, and no doubt painted by the same artist. One is a posset-pot and cover, with a blue tint enamel and blue decoration outlined in manganese purple, of quaint figures, some seated and some standing, with the peculiar fir-tree foliage, fruits, etc. The handles on the drinking spout have transverse blue-dash lines. Inside the cover is what I take to be a badly-formed "B." This "B." may either indicate Brislington as the place of manufacture, or the name of Baddy, who was probably the artist or maker.

Baddy was with Edward Ward all this time, and remained with him until after 1700. His name appears in the Baptist registers thus :—

"May 2nd 1730.

"A child of Tho: Baddy a journeyman potter in Temple Yarde was interred. Nothing pd:"

Another jug, the colours employed being yellow and manganese purple on white enamel, is shown on the right of Plate III. (No. I). The yellow is of a brilliant ochre type; the figures, as far as the heads are concerned, are in outline only, with dots for the eyes and mouth. The jug stands 9 in. high, and is $5\frac{1}{2}$ in. in diameter in the largest part of the body. Another jug, with fluted body and decorations in the same style and colour, is shown in a group from Mr. George F. Glenny's collection at Cambridge (see Plate IV.). On the bottom of this is the peculiarly drawn number "5" that I have dug up so often at Brislington. The illustration (Plate I.) of fragments gives this number "5" and the letter "B." together on one piece,

TYPICAL PIECES OF BRISLINGTON DELFT WARE. *CIRCA* 1680.

The larger jug is fluted, and is 9¼ in. high. (P. 39.)

(Mr. G. F. Glenny's Collection. Cambridge.)

TWO BRISLINGTON 14 IN. DISHES AND JAR WITH HANDLES.

Temple Pottery. All Ward period. All in polychrome. (P. 45.)

(Mrs. E. S. Coat's Collection, Sundrum, Ayr.)

TULIP DISHES IN POLYCHROME. (P. 44.)

Brislington Pottery.

(*From Downman Collection, now Charbonnier Loan Collection, Bristol Museum.*)

DISHES IN POLYCHROME. (P. 32.)

Ward period. Brislington Pottery.

(*Eberle Collection, Bristol Museum.*)

and on the fragment below it is shown the "B." only. Both of these are very much alike but smaller than the "B." on the cover of Mr. Ackland's posset-pot.

The third specimen in this group is a small jug, with a bulb-shaped body and funnel-shaped neck. The handle is twisted in the fern frond style. This jug is covered with a blue tint enamel, and decorated in blue with manganese wash amongst the colour. On the bottom a reddish colour has been smeared; the body of the ware is, however, buff colour, and similar to that of Brislington. This jug is 5 in. in height.

In the collection of Mr. George F. Glenny there are in all five jugs. The drawings, the subjects, and the Chinese figures upon them are more ornate and have a better finish than those previously described. The date of these jugs would be about 1700. The decorations on all of them are much alike, and in the same colours. One of the handles is formed of two rolls of clay twisted together after the manner of a rope.

Some of the small apothecary pots, which are very simply decorated with many rings of blue, and here and there a ring of rough crosses, do not, I think, always indicate very early work, but are probably embryo artists' first attempts, and may belong to almost any period before 1730.

An excellent specimen of the flange of a plate very nearly resembling the King William dish was dug up at Brislington, and is in the case containing the three specimens previously described. There are also a very large number of fragments of the Adam and Eve, tulip, dashed edge, and other examples in this case, displayed near entire pieces that contain similar designs.

In the Bristol Museum collection are a great number of posset-pots of many sizes, and similar pots or vases,

without the sucking spout, which are decorated in polychrome and in blue. Some are in panels containing floral sprays, surrounded by a blue line, the panels being divided by a lattice-work pattern in red, with blue dots in the interstices. Others are decorated with all-round patterns of red and blue foliage, dark green and red birds.

I know that many of these were made at Brislington from the discovery of the fragments, and I think the artist who painted most of them there was Thomas Frank or Edward Ward, or the latter's eldest son Edward; but at the same time it will be noted that very similar work was being done at the Temple Pottery (see reference under that heading to the large polychrome bowl at the Museum, and to Mr. Ackland's covered bowl which forms the Frontispiece of this book).

With regard to the Brislington Pottery, in an album now in Alderman Eberle's hands, which he purchased from the Braikenridge Collection, I found a sepia sketch touched up with lead pencil, showing a kiln on the site of the Chapel at Brislington, the river and the mill-house. Upon the hill above the quarry, in the background, is Langton Court. This sketch (Plate II.) is signed "William B. Langton," but at what date it was made I have as yet been unable to ascertain.

CHAPTER III

BRISLINGTON POTTERY UNTIL 1730

PLATE X. represents two 13 in. dishes with dashed edges and buff backs described below. Between them is exhibited a fragment found in the well showing the crown, part of the head, the letter "A," and the top of the sceptre, as seen upon the dishes. Plate I., of wasters from this pottery, gives a much larger representation of this fragment.

About these two dishes there is a little local romance. In 1919, after the death of the late Mr. Benjamin Hall, a very old friend of his told me that at his house, "Fillwood," Bedminster, were two dishes which he thought represented William and Mary, and that he knew the family believed them to have been in their house ever since they were manufactured. I made a point of calling on Mrs. Hall directly after I got this information, and on interviewing her daughter I discovered that the plates represented Queen Anne, and not William and Mary. Mr. Hall had, however, accidentally broken both dishes when proudly showing them to some visitor. I volunteered to repair the dishes. That on the left hand of the picture was in eight fragments, and the other in about twenty-eight. The second one, however, shows the cracks badly, and is somewhat indifferently put together. These two dishes again hang upon the walls of "Fillwood," and I suggested to Mrs. Hall that it might not be very difficult to find out how they came into the possession of her husband's

family. This discovery I made, and it appears under the heading of Temple Pottery, Cantle Period.

The description of the two dishes (Plate X.) is as follows : Queen Anne is represented in her royal robes standing in the centre, with a sceptre in her right hand and the orb in her left. The left hand, however, is anatomically incorrect, for she could not in any way have brought her thumb into view in front of the orb, with her palm upwards. She is standing on blue ground amidst what appears to be some gigantic blue-leaved rhubarb, the stalks shown on the plates being red, and the foliage sponged in in blue.

Although the above history of these plates is immediately connected with the Temple Pottery, the fragment so exactly like them which was dug up at Brislington indicates that they were made there, during the first few years of the reign of Queen Anne, when Thomas Frank was in possession.

In Plate I., of fragments found at this pottery, attention is specially drawn to a piece, dated 1712, as well as to those representing the head of Queen Anne. This dated piece is of the finest style of potting of any fragment of that period dug up anywhere. The lettering and the figures exactly tally with a whole specimen plate in the collection of Dr. Glaisher, of Trinity College, Cambridge. His plate is of a beautiful white enamel, with a wreath of blue leaves painted round the following inscription :—

"5"
"'On me to eat
both sauce and meat'
1712."

This, as the number indicates, would probably form the fifth plate of a set of about six. Many similar

13¾ IN. DIAM. ADAM AND EVE DISH WITH DASH EDGE, IN POLYCHROME.

(Mr. H. C. Maddick's Collection, Bristol.)

TWO DATED BOWLS: 1683, BRISLINGTON; 1724, TEMPLE BACK.

Both Ward period.

(Mr. J. Fuller Eberle's Collection, Clifton.)

small sets, with arms or musical inscriptions, or similar embellishments, were then made.

The next coronation dish in the Bristol Museum Collection (see Plate IX.) represents the figure of George I., and is 13¾ in. in diameter. It has a slight flange with blue-dash decoration, the rest of the plate being in a curve throughout. The back is in yellow, glazed, with a flat foot rim, and a groove for suspension. The figure of the king is full length, painted in blue on white enamel. The crown is in red and yellow, as on the Queen Anne dishes. The wig is blue, and the robe blue, lined with bright yellow which is ornamented with ermine spots. In his right hand the king holds the orb, with a dotted cross above it in red. The hand appears in the impossible position already noticed on the Queen Anne dishes, the thumb being in front. This repetition of the mistake in the position of the thumb indicates that the dishes were painted by the same man. The trees on either side of the figure have blue stems and sponged dull green foliage. The letters "G. R." occur on each side of the head. The date of this dish is about 1715.

Another plate 14 in. in diameter, with a royal personage upon it, in the Charbonnier Collection at the Bristol Museum (see Plate IX.) has no initials, but it probably also represents King George I. It has a similar foot-rim, but the back is pink enamel. The foliage is sponged in in blue, and the ground is shown by blue dashes and dots. The king's wig, the horse's mane and tail, and the king's boots are all in manganese purple. The horse's trappings, the king's bonnet and sash, the sceptre or roll in his hand, and the band between the blue dashes in the picture, are all of a dull antimony yellow.

Another very handsome Brislington dish (Plate V., centre first illustration), 16¼ in. in diameter, has the rounded flange and gradual curve from flange to centre. The back is of yellow clay slip, covered with yellow glaze. This glaze and clay slip was, I think, the same as that which was used on the ordinary dinner and culinary ware made during the whole of the eighteenth century, and described by Dr. Pococke.[1]

The edge of this handsome dish is covered with heavy blue dashes, and a blue line between the dashes and the circle of panels. On the top of this blue line and over the edge of the dashes is a band of yellow. The circle consists of four large panels of fruit and leaves, divided by four small panels of heavy crosses, which are set in between thin lines in lattice formation. The centre decoration of the plate is encircled by three blue lines between two broad yellow bands. The central ornament consists of a very small, highly-decorated vase, containing the stem of three tulips and some other flowers, the blossoms of the tulips being half as large again as the vase. The tulips and other blossoms are in blue and yellow, the yellow parts being lined with manganese purple. On parts of the vase, the buds in the centre, and on one bud on each of the large panels is a heavy red line decoration. This red is of a very poor quality, as is also the green foliage in the centre. The foot-rim is both grooved and bored, for suspension. Fragments representing all of these designs (excepting the vase) have been dug up at Brislington.

This plate also belongs to the Charbonnier Collection at the Bristol Museum.

Two very handsome tulip dishes (Plate V.), both 13½ in. in diameter, from the Downman Collection, show the

[1] See "Lowdin's China House."

tulip design with the plant growing from the soil. Both the soil and the foliage are in verdigris green, and the tulips and buds in bright yellow. Each has the dashed edge decoration in blue, with the heavy yellow band covering part of the dashes. They also have the white enamelled back with a grooved foot-rim, as well as suspension holes. The top of the plate, on which are the ends of the long green leaf decoration, has been partly covered with a pink enamel : upon this enamel the flower is painted.

In Mrs. Coats' collection at Sundrum, Ayr, are two excellent dishes decorated in blue on white enamel of this period. The jar shown between them is in polychrome, and made at Temple Back Pottery (Plate IV.).

Plate XI. shows the pieces purchased by the Bristol Museum from the Hodgkin Collection in February, 1914.

Thomas Frank was succeeded by Thomas Dixon, and one or other of these two potters must have been the manufacturer of most of these dishes. In 1683 Ward had purchased the site of the Temple Pottery, and from that date to 1697 he continued to work both Brislington and Temple. One of his journeymen potters (members of whose family seem to have been always amongst Ward's employees) was Edward Bye. He was a Baptist, and was buried at the Baptist Burial Ground Redcross Street, Bristol, on the 7th of August, 1704, the following being the entry from their registers :—

" Brother Edward Bye a Potter who died at the Blue Bowl in Barton Hundred, was interred in Sis Hyett's grave."

The " Blue Bowl " is a little tavern in Hanham, and the Byes evidently walked or rode from there to Brislington, or later to Temple, daily.

Members of the family of Baddy had worked at both the potteries all through the time of Edward Ward, senior, and for other potteries in Bristol later. Some of these men became Freemen of the city, as will be seen on reference to the list at the end of the book. Many fragments with what is believed to be the workman's initial "B" have been dug up. Samples are shown in Plate I. This letter "B" may stand for Bye or Baddy. Bye, however, seems the more likely, as Baddy is described as a "journeyman potter" in the Baptist registers.

Thomas Frank, who succeeded Edward Ward at Brislington in 1697, was apprenticed to Ward in August, 1689, and would thus be free from his apprenticeship in August, 1696. He married, at the Quaker Meeting House on the 25th of January, 1697, "Hester, daughter of John Martine of Barton Regis," and continued working at the pottery at Brislington for about six years. The Quaker registers show that several infants born "at his residence in Brislington" were buried at Redcliff Pit. After the death of his first wife he married Elizabeth, daughter of Richard Collins of Bath, in 1701. This marriage entry is witnessed in the Quaker registers by twenty-one persons. Frank's second wife Elizabeth was, I believe, a member of the Collins family, who were the former potters at Brislington.

During Frank's proprietorship at Brislington he was assisted by several members of a family named Machin, who had a stone-ware pottery in Wilder Street, Bristol, one hundred years later. His first apprentice, named Peter Griffith, entered his service in 1698, and was the son of a Bristol shipwright. Frank does not seem to have had any other apprentice bound to him whilst at the Brislington factory.

There are many excellent pieces of delft ware, both in blue and white and in polychrome: some of them are dated, and are probably the work of Thomas Frank, but I have found nothing with initials or signature enabling me to identify them with him. He was no doubt one of the cleverest apprentices that Edward Ward ever turned out, as well as being a thorough potter. In 1706 he left Brislington, and established himself in a pottery on Redcliff Back. He was succeeded at Brislington by Thomas Dixon, "gally-pot maker," and Sarah his wife. These two had many pupils, amongst them the noted painter John Niglett, Robert Evans the potter, James Gayner[1] and Richard Riley.

A great deal of very good work was turned out during the proprietorship of these men. One excellent plate, dated 1733, with the initials $\overset{D}{T \cdot\cdot S}$ painted by Niglett, is in the Bristol Museum, together with another very noted plate, signed on the back $\overset{N}{J \cdot\cdot E}$ Both of these plates are in yellow, red and blue. They are described in detail under the work of John Niglett, painter (Chapter XIV.). Gayner (mentioned above as a pupil of Dixon's) became one of the proprietors of the Limekiln Lane Pottery.

Dixon continued at Brislington until about 1730 or a little later. One of his workmen was named Thomas Taylor, and had been previously apprenticed to Thomas Frank in 1708, but in 1721 his vote is registered in the Poll Book as a potter of Brislington.

Dixon was succeeded by the brothers Taylor (pupils

[1] This name is spelt at first as above. When the youth became a potter and took pupils himself his name appears as Gaynard.

of Thomas Frank) and Richard Riley, who had been apprenticed to Dixon. This combination of artist potters was one of the best that Brislington ever had. An immense amount of all sorts of useful and very ornamental ware was made and decorated by them.

The Poll Books of 1734 and 1739 show that Thomas Taylor and Richard Riley were still at Brislington. About fifteen years later, in 1754, we find that the Taylors voted from the parish of St. Mary Redcliff. The Poll Books after that date have no mention of any potter voting from Brislington, and I think that on the Taylors leaving there and establishing themselves in Redcliff, the Brislington pottery gradually declined to a manufactory of every-day earthenware utensils, probably the yellow culinary ware, which had its brown decoration and yellow glaze on the inside only.

The firing of the smaller plates in all of the potteries of this date produced on the back of each three marks which have been erroneously described as "wire marks." In excavating I have found pieces of triangular fire-clay "spurs," some of which were in their actual position between dishes when clinkers from an over-fired kiln were dug up, which clinkers represented portions of the congealed mass of the contents. Mr. P. Entwistle, of the Liverpool Museums, however, has corrected the error that I made in writing on this subject for the Rev. E. A. Downman's book, *Blue Dash Chargers*. He, Mr. Entwistle, showed me that the triangular holes found in the sides of the saggers which contained the ware are in a different position on each row, the holes in every alternate row being over the space in the row below and under the space in the row above. When a plate was put into the sagger

the bottom side rested on three of these triangular pegs of baked fire-clay, which had previously been thrust into the holes, the pointed side being upwards. On these the second plate would rest, and other plates would rest in a similar way upon other pegs until the sagger was full. When the saggers were packed in position in the kiln, fire-clay was put all round the top edge of the lower sagger, and the next was placed upon this clay, thus forming a cover to the contents.

Mr. Bernard Rackham has kindly supplied me with a literal translation without compression of H. Havard's *Histoire des Faiences de Delft*, p. 185. He tells me that unfortunately the Dutch pamphlet from which it is taken is very rare ; there is no copy in the Victoria and Albert Museum or in the British Museum Library. His translation reads thus :—

" When the ware has been covered with glaze it is put in round cases or saggers. These saggers are cylindrical in form ; they are pierced with little holes, generally in three rows one above another, in which later are stuck pegs serving to keep apart from one another the pieces put in the sagger.[1]

" Taking these saggers, the ' filler ' (vulder) fills them with dishes or plates, putting three pegs and then a plate upon them and going on in this manner till he has filled all the holes. As these are generally 27 in number, the pieces enclosed in a sagger amount to nine. In his work the workman is always very careful that there is no contact between the different pieces, lest during the new firing they are to undergo, the enamel firing, they should adhere to one another and so get stuck together.

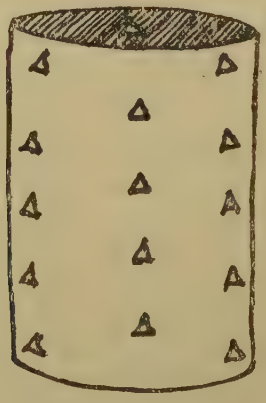
" When the ' vulder ' has to put in the saggers, pots, vases, teacups, etc., which could not be supported by pegs, he puts them on terra-cotta trays, pierced with a

[1] It is these pegs which leave the three little points without enamel, that are met with on the back of almost all delft earthenware plates.

hole in the middle, which themselves rest on three pegs. On these trays he arranges large and small pieces in such a manner that the largest possible number may be contained without touching one another, so that there may be no adhesion between them ; moreover, he is careful to scrape the foot of each piece with a fragment of glass for fear that the enamel in firing should fasten the piece to the tray."

Mr. Rackham adds the following remarks on the above :—

"There is one point in the French text which puzzles me. It speaks of the holes for insertion of the pegs forming (figurant) 'Trois étages superposes,' which can, I think, only mean 'three superimposed (horizontal) rows,' and yet it goes on to say that there are three pegs for each piece and twenty-seven pegs in all, which would make nine rows. I suspect it means three sets of superimposed rows, each of three holes, thus" :—



Tripod spurs made in one piece, the ends projecting upwards and downwards, were also found at Brislington. These were principally used at the time when the large ornamental chargers of the dashed edge period were being made, which would be from about the commencement of the pottery until as late as 1730.

FRAGMENTS SHOWING BLUE DASHES ON EDGES, ALL DUG UP AT BRISLINGTON. (P. 32.)

(Bristol Museum.)

These chargers were separated by the tripod spurs, marks of which spurs appear on the face of most of them.

A curious design, reflecting the religious or the commercial ideas of the potter, was sometimes impressed upon the centre of these spurs. On one I found the plain Latin cross, with the arms budding into branches and the foot rooting, indicating growth and fruitfulness. On another was a bird sitting upon its nest, the bird being shown in section, and its body full of eggs from the crop to the tail; another sign indicating produce or fruitfulness. Portions of spurs containing the above and other emblems can be seen at the Bristol Museum.

One form of dish produced towards the end of the reign of Charles II., and continued for many years, was made upon a mould probably cut out in wood. The form that the dish took was a series of lobes in the centre, the curves rising upwards. These are surrounded by a larger lobed formation, which does not follow the lines of the division in the centre, but strikes a fresh arrangement. These lobes terminate with the waved edge of the dish.

In Mr. Harry Vassall's collection at Oldbury Court, Bristol, there is a dish with a bluish white enamel ground, decorated in light and dark blue with a vase with flowers in the centre and birds and flowers on the outer portion. This dish has nine fluted divisions with panel ornaments. On the back edge on each alternate panel is either a star formed of three crossed lines, or a circle, all roughly drawn. In the centre of the back is a mark like a V, which if turned upwards might look like a 7. The total diameter is $13\frac{1}{2}$ in. The rise of the lobed edge is half an inch above the line of the divisions of each lobe. Unfortunately a portion of the edge of this plate has disappeared. Fragments of

exactly similar moulding were found at the Brislington Pottery, and I think the period at which this dish was made was between 1685 and the end of the reign of Queen Anne. The style of decoration I attribute to the Wards and to Thomas Frank. For an illustration of this dish see Plate XLII.

The student may think that other lobed dishes somewhat similar, chiefly ornamented with portraits of Charles II., William and Mary, etc., are from this pottery, but I have found no fragments that tend to show this; besides which the enamel upon those dishes is totally different from the Brislington and Bristol enamels. It is of a decided cream-colour, and has a slightly oily appearance, more like the enamel of the Lambeth and London delft wares and those of Holland, and I am inclined to believe that these are not English at all, but came from either Holland or North Germany.

After the Taylors and Thomas Riley had left Brislington for Redcliff, after 1730, the pottery seems to have wanted a good and energetic master, for no prominent name has been found in connection with these works, and at this time the Temple Back Pottery and the three Redcliff Potteries were making strenuous efforts to excel in their art.

One of the Brislington potters is even mentioned in *Felix Farley's Journal* of March 31st, 1764, as having been arrested for coining, which shows that the pottery cannot have been in a very flourishing condition at that time. The notice is as follows:—

"Last week Timothy Roads belonging to the Pot-House, at St. Anne's, near Brislington, with his Wife, apprentice and Journeyman, were committed to Ilchester Gaol, for making base Shillings: they were

discover'd thro' the Apprentice's endeavouring to pass one of them, which the Person refusing, he innocently said he would go home and change it, for that his Master made them. Hereupon the house was searched, and sufficient Proof appear'd for their Commitment as above. They will be tried for the same at Taunton Assizes, which begins on Monday the 2nd April."

Also in *Felix Farley's Journal*, April 7th, 1764 :—

"The Assizes at Taunton as imagined could not be over before yesterday, there were to try, 4 Persons for Highway Roberies, 5 for Sheep stealing, 4 for Murder, and others to the amount of upwards of 40. There is no bill against Roads and his wife for making bad shillings, mentioned in our last."

Then in the same paper, on April 14th, 1764 :—

"Taunton Assizes. . . . Eight were discharged for Want of Prosecution, amongst whom were James Roads and Elizabeth his wife, William Bennet and James Fox, for counterfeiting coin in this kingdom."

It will be noted here that in the first notice Roads is called Timothy and in the last James. This newspaper of April 14th, 1764, gives the name of William Bennet also, the journeyman potter, and James Fox the apprentice. This apprenticeship is not entered in the Bristol List of Apprentices.

In the ledger of Michael Edkins now at the Bristol Museum he says on page 185 that in the year 1771 he painted a name for Mr. Flower of Brislington on a notice board. That this does not refer to the J. Flower of the Redcliff Pottery is shown by an advertisement in *Felix Farley's Journal* of December 8th, 1770, where a Mr. Flower informs the public that

he has taken the Boarding School of Mr. Doben, at Brislington, two miles from Bristol on the Bath road. This he intends to open on the 14th of January, 1771. He says that he has educated and boarded youths for many years, and at the end of a long advertisement states that his terms are the same as those of his predecessor, namely Boarding and Teaching, £14 per annum, entrance fee one guinea.

About the year 1772 John Jenkins had the pottery and mill, and used them as a bakery. In the newspaper of October 17th in that year it is stated that he was prosecuted at the Quarter Sessions, Gloucester, by the Company of Bakers, for selling bread for six months, not having served a regular apprenticeship to the trade. The report contains the following :—

". . . . when the said Company moved the same (by Certiori) into the Kings Bench, in order to have it tried at the next Lent Assizes.

"They presented a fresh Bill for Indictment against the said Mr. John Jenkins, for making and selling Bread, five months longer; but the Grand Jury unanimously rejected the same."

A letter follows the above, saying that Jenkins made "Bread for 4,000 persons, 25 per cent. cheaper than the Trade."

In *Felix Farley's Journal* of October 16th, 1779, is the following advertisement inserted by Jenkins' widow :—

"A. Jenkins, begs Leave to inform the Public, That she has this day opened a Shop in Union Street, opposite St. James' Market, where she intends selling her Large Bread, equal if not superior in Quality and Goodness

BRISLINGTON POSSET POT. (P. 36.)

(Charbonnier Loan Collection, Bristol Museum.)

DISH IN ALDERMAN J. FULLER EBERLE'S COLLECTION IN BRISTOL MUSEUM.

Blue on white enamel. 13½ in. diam. Brislington Pottery.

14 IN. DISH.
George I.
Brislington or Temple.

14 IN. DISH.
By T. Frank.
Redcliff.

14 IN. DISH.
George I.
Brislington or Temple.

(Charbonnier Loan Collection, Bristol Museum.)

(P. 43.)

SHIP DATED 1621.
May be Brislington.

PUZZLE JUG.
Brislington or Temple Back.

(Mr. W. Cash's Collection, Wincanton.)

to any in this City, and the under mentioned Articles, for ready money only,

Wheat	4s. per Bush.	Pig's Pease	3s. 6d per B.
Barley	2/8 „	Boil Pease	5d per quart.
Old Beans	3/4 „	Gurgians	1s 6 „ bushel
New Beans	3. 0 „	Bran	1. 0. „ „
Barley Meal	2.10 „	Malt	4. 4. „ „
Oats	2. 0. „		

" She still continues her Bread Warehouses in Cheese Lane St Phillips ;—her shop under Christ Church,—and her Corn Warehouses in Bedminster and Baldwin Street as usual. Fine Flour for Paste, to be had only at her shop in Union Street and under Christ Church.

" In order to accommodate the Public, a Miller will attend to grind Grist at St Ann's Mills, in the Parish of Brislington, in the County of Somerset, near this City every Monday and Friday."

Evidences of the pottery premises having been used as a bakery were found in the excavations. Jenkins could not have produced enough bread without additional premises (which she occupied in St. Thomas Street and St. Philip's) to have fed 4,000 people daily.

After Mrs. Jenkins had given up the pottery site, and probably at the time when Richard Frank or Richard Frank Ring occupied the farmhouse, it is most likely that the brown mottled teapots, etc., were made, and the manufacture of these must have been the last effort at pot making there.

In the history of this pottery in Frank's time I have mentioned the name of the family of Machin. Men of that name remained at work here after Frank had gone to Redcliff, for we find the marriage of William Machin to Elizabeth Marsen in 1714. He had two sons, John and William, the first born in 1714, and two daughters.

Some initials containing the letter "M." are often found on delft ware of Queen Anne's time, and may refer to these men. Also the letter "P." is often found. One of James Ward's daughters, Mary, married a man named Pines, but I have been unable to obtain her husband's Christian name, as it is not mentioned in James Ward's will. A later branch of the Machins will be found amongst the red and stone ware potters.

Fragments dug up at the Brislington Pottery have been presented by the author to the following Museums: To the British Museum, miscellaneous fragments, including many handles. To the Victoria and Albert Museum, Pennsylvania, U.S.A., Museum, the Bristol Museum, Taunton, Wells, Bath, and Amsterdam Museums, miscellaneous fragments.

CHAPTER IV

BRISLINGTON POTTERY AFTER 1730

Mr. Alfred Billson contributed an article to *The Connoisseur* of June, 1908, on lustre ware, which Hugh Owen had previously attributed to Brislington, and he concludes his article with a statement that all the pieces of so-called Brislington lustre ware in the Bristol Museum, with the exception of the dish with the monogram, are of Spanish make.

I do not think that he can have examined the letters in the monogram, or he would not have assigned that dish to Frank, as I show later.

I think that it will be as well to correct one or two errors as to Mr. Billson's description of the locality of the Brislington Pottery. He states that the pottery was "a place some two miles distant from the business centre of Bristol on the seaward side of the City," and he also says, when referring to Crew's Hole (the locality where according to Owen Spanish lustre-ware fragments were found) that it was the "Quay on Avon where the Spanish ships used to discharge wool and copper ore." Both these statements are very misleading and obviously incorrect.

The pottery was close to the Brislington brook, on the opposite side of the river to Crew's Hole, but half a mile nearer Bristol than the latter. The site was *above* Bristol, towards Bath, and not on the "*seaward* side." Any ship which came from Spain would at that time have been a sailing vessel, and consequently have had one or more masts. How then did these Spanish ships get to Brislington Pottery and Crew's Hole, when they would

have been obliged to pass under Bristol Bridge? The bridge was more than two miles below Brislington brook, and was so near the water that only barges and row boats could pass under it. If these ships brought over wool, etc., for sale, why should they have taken it to Crew's Hole where there was no market instead of selling it in the city of Bristol, which was one of the greatest markets in England at that time, with cloth works at both Bristol, Bradford, Trowbridge, Frome, Newent, &c.?

This disposes of the statement that the ships went to Brislington and Crew's Hole to discharge their cargoes.

Mr. Billson also says that the pottery was closed, "the main reason being the crushing expense of coal, which, brought by sea from the North, cost £2 a ton." The same argument about the ships and the bridge applies here, but why should they have obtained their coal from the North?

The pottery was advertised for sale in March, 1752, and an advertisement of that date states that "there is supposed to be coal under the site." At any rate, there were coal mines in Brislington (which was in the Kingswood Forest), and all over the forest, more especially at Kingswood and Mangotsfield, each only a few miles distant. This coal was used by the glass-makers, for I have seen in an old account of their charges, the words "3d. per pack-horse load,"[1] which probably meant the charge for the use of the horse only. If the coal was good enough for the glass-maker who required the greater heat, why should it not have been good enough for the potter? Also, coal could have been obtained of better quality, and at less expense from South Wales than from the North.

[1] This account is from Messrs. Powell and Ricketts. Mr. Cecil Powell still has it: it is dated 1776.

PAIR OF 13½ IN. QUEEN ANNE "BLUE DASH" CHARGERS AND FRAGMENT OF SAME PATTERN DUG UP AT BRISLINGTON. (P. 41.)

Probably painted by Thomas Frank, Brislington Pottery Proprietor, 1697–1706.

Apart from these criticisms as to the coal and shipping, I think Mr. Billson's article has shown clearly that the ware assigned to Brislington by Owen is undoubtedly Spanish.

In the year 1851 doubt was first cast on the statement that this lustre ware was of Brislington manufacture, as is shown in the *Proceedings of The Royal Archæological Institute* which I found at the Bristol Central Library. There is a catalogue of articles lent for an exhibition held in the old building then called the "Institute," near the bottom of Park Street. Some pieces, acquired by Richard Smith and presented to the Institute in 1836 and 1837, were amongst the exhibits, and are mentioned in the Catalogue which is dated "from July 25th to August 5th, 1851," during which time the exhibition was open.

The section is headed "Decorative Pavement Tiles, Pottery and Porcelain." The General Report relates (p. 96):—

"Eleven specimens of a peculiar ware considered by some persons to have been fabricated near Bristol, in imitation of certain wares imported from Spain.

"This curious pottery is of light-red soft paste, coated with yellowish enamel, and it is decorated with copper lustre, highly glazed. The ornaments, fruits, flowers, and combinations of a Mauresque Character, which is in accordance with the peculiar form of the vessels, are rudely designed.

"To one piece is attached a note, stating that it was presented by Mr. Richard Smith, having been obtained from a farm house at Brislington.

"The supposition that these wares were fabricated in that place deserves to be investigated, whilst the introduction of Spanish wares, and their frequent occurrence at Bristol, might readily be accounted for,

by the commercial intercourse of that City with the traders of Southern Europe."

Only three pieces of this ware seem to be of a make that could have been anywhere near the time of Richard Frank. They are the dish with a monogram, the small porringer (erroneously called a soap dish) with Richard Smith's label on the back, and the small tall jar referred to by Mr. Billson in his article, in which he quotes Hugh Owen's details as to its uses. All the other pieces are, I believe, of sixteenth-century make, and undoubtedly of Spanish origin.

On March 25th, 1915, the late Sir Arthur H. Church met me at the Bristol Museum for the express purpose of examining all these pieces of lustre ware. He soon picked out the early pieces from the rest. His opinion was that they were all made in Spain. He had visited that country, and had seen much of the same sort of ware in collections and museums, there, besides which he named several English museums where similar ware was exhibited and labelled as Spanish.

The monogram shown on opposite page is drawn upon the centre in lustrous letters on the reverse or under side of the dish, and outside the foot-rim are about twelve lines, drawn round it, and continued one after another to the outer edge. Some are clear lines and some waved. The monogram letters measure 5 in. from the top to bottom of the largest ones. The copy of them shown is only slightly reduced.

Sir Arthur Church asked me to trace the monogram, which I did, and then to trace separately each letter contained in it. Having done this, we found it contained the following letters: F. M. N. A. A. R. C. and O. It is evident that the letters were not intended to give the English name of Frank, there

being no letter K, and too many letters to spell so short a name. These can be placed in over two thousand different positions in relation to each other, but anyone undertaking the task would find he was unable to make a name anything like Frank.

Sir Arthur Church concluded that the three more modern pieces were decidedly Spanish, and made probably in the latter part of the eighteenth century or at the beginning of the nineteenth. The above copy of the monogram is similar to the one published and illustrated by Owen, and by other writers, who have copied from his book.

With reference to the making of delft ware at the Brislington Pottery and Mr. Hugh Owen's erroneous assertion that only lustre ware was made there and no blue decorated delft, I have found Owen's reason for making this statement in the following letter written by him to the Rev. George Braikenridge, of Clevedon. The original is in my possession.

"London. 24 Fulham Place
Padd. W. 14 *Nov.* 1868.

"Sir,

"My friend Mr. Fras Fry in giving to me an account of a very pleasant visit he had the pleasure to pay you, has given me reason for thinking that you may have some more tangible evidence than the common tradition that an ordinary delft works existed at Brislington besides the work at St. Anne's, for the manufacture of the common yellow delft ware ornamented rudely with copper bronze.

"I have not, during many years of search and enquiry, found any stronger evidence than a dealers myth, but much evidence to the contrary.

"The late Mr. Richard Frank Ring assured me, when he so clearly pointed out the spot where the yellow delft works was situated, that no ordinary blue delft ware was ever made there.

"However I am by no means blind to the possibility that some evidence may still be hidden that will prove tradition to be right in this instance and I am open to conviction.

"If you have any facts bearing on this question I shall esteem it a very great favour if you will give them to me. I am quite aware that the late Mr. James strongly insisted on the fact of a delft works at Brislington, but my late frequent search into the truth of such traditionary story has greatly shaken the faith I once entertained.

"I trust you will do me the favour to forgive the

liberty I am taking in this, out of the natural desire I have to be accurate.

"I shall contradict so much of the old story and prove so many new dates that I am anxious about my own accuracy.

"Yours very truly,
"(*Signed*) HUGH OWEN.

"Rev. George Braikenridge,
"Clevedon."

Owen's letter shows plainly how he was misled by Mr. R. F. Ring. If either of them had removed the soil to the depth of a foot or even less *on any part of the land surrounding the pottery buildings*, they would have had ample proof that the works had been used for the making of blue and white and also of polychrome delft ware.

I was digging there from February to the end of June, 1914. During that time I found large quantities of blue and white and polychrome delft shards, unfinished ware, portions of saggers, and so on, medieval, scratched, slip, and other early makes, but amongst the lot of shards of all sorts, which must have weighed nearly half a ton, there *was not an atom of lustre ware of any sort*. Besides this, I may mention that the local clays used at Brislington burnt to a light buff body, whereas that of the Spanish lustre body is of a dull brown-red colour. I hope that all these facts taken together will be sufficient to contradict other writers who have obtained their information from Owen's mistake, and who do not seem to have examined the monogram at all.

The Mr. James mentioned in Owen's letter was a curio dealer, and grandson or son of a potter who had

been apprenticed to the proprietor of Temple Back Pottery in 1746. Members of his family were potters before and after 1746. The earliest mention of a James being a potter was one whose Christian name was George, and who became a pupil of Edward Ward, senior, in 1707. Other Jameses continued potters and earthenware or art dealers down to quite a recent date; in fact I think a descendant of James was trading in Bristol after the year 1900 as a curio dealer.

CHAPTER V

LIMEKILN LANE POTTERY

This site fronted what is now known as St. George's Road, formerly Limekiln Lane, and was bounded by the hill called Brandon Steep on one side, Brandon Hill itself being at the back and Limekiln Lane on the south. Although the site was so near the Cathedral and houses in College Green, between it and the latter was pasture land known as "Bishop's Park," which belonged to the Bishop's Palace. As late as the year 1730 highway robberies were committed in this district, and the local newspapers give accounts of ladies being stopped on returning from dances at the Hotwell Rooms, the robberies having taken place "near the Pottery, Limekiln Lane."

There seem to have been two distinct potteries, the "Upper" and the "Lower," but whether they both faced Limekiln Lane, or whether one was higher up on Brandon Hill than the other, I do not know.

The first indication that I have discovered of anyone working at this pottery is the apprenticeship of a boy named William Pottery in March, 1706. This youth was the son of Lawrence Pottery, of Yatton, Somerset, and was placed apprentice to Woodes Rogers. The following is a copy of his apprenticeship :—

"March 1706.

"Willno Pottery fil Laurencij dedm Pottery de Paroch Yatton in Cond: Somersett cordwainer posuit apprenfit

Woodes Rogers et co partenar (Educ : in Arte pot-making etc.) pro Septem annis. Apprentite to find himselfe Meat, Drink, Apparell, Washing, Lodging and all other necessaryes.

"In consideration Ru : and Partners to allow him 13*l* ye anno to be paid quarterly for the first three years and 15*l* ye anno for the four last years, to be paid him in like manner."

The mention of the name of Woodes Rogers led me to make investigations as to whom this man might be, and I found that he was the great sea captain and privateer, who in his three years' voyage (1708 to 1711) with the ships *Duke* and *Duchess* found Alexander Selkirk, the wrecked sailor, on the Island of Juan Fernandez. I next located the premises where Woodes Rogers worked, the position of which is stated above, and discovered that Woodes Rogers had a partner named Henry Hobbs, the "co-partenar" mentioned in the apprenticeship. In this connection it might interest those who are fond of *Robinson Crusoe* to recall how Defoe mentions that Crusoe wanted to make himself an earthen-pot to hold water for boiling, and contrived at last to make one that would bear the heat of the fire. The story states :—

"It happen'd some time after, making a pretty large Fire for cooking my Meat, when I went to put it out after I had done with it, I found a broken Piece of one of my Earthen-ware vessels in the Fire, burnt as hard as a Stone, and red as a Tile. I was agreeably surpriz'd to see it, and said to my self, that certainly they might be made to burn whole, if they would burn broken.

"This set me to study how to order my Fire, so as to make it burn some Pots. I had no notion of a Kiln, such as the Potters burn in, or of glazing them; with Lead, tho' I had some Lead to do it with ; but

FROM THE HODGKIN COLLECTION. (P. 45.)

(*Bristol Museum.*)

I plac'd three large Pipkins, and two or three Pots in a Pile one upon another, and plac'd my Fire-wood all round it with a great Heap of Embers under them. I ply'd the Fire with fresh Fuel round the out-side, and upon the top, till I saw the Pots in the inside red hot quite thro' and observ'd that they did not crack at all; when I saw them clear red, I let them stand in that Heat about 5 or 6 Hours, till I found one of them, tho' it did not crack, did melt or run, for the Sand which was mixed with the Clay melted by the violence of the Heat, and would have run into Glass if I had gone on; so I slack'd my Fire gradually, till the Pots began to abate of the red Colour, and watching them all Night, that I might not let the Fire abate too fast, in the Morning I had three very good, I will not say handsome, Pipkins; and two other Earthen Pots, as hard burnt as cou'd be desir'd; and one of them perfectly glaz'd with the Running of the Sand."

This feat, however, would have been a chemical impossibility, so low a degree of heat being obtainable by wood firing in the open air only. These extraordinary ideas were perhaps suggested to Defoe by the fact of Woodes Rogers having been a potter. Is it not more than likely that the latter and Alexander Selkirk and Defoe had many conversations together, perhaps in Bristol, about Selkirk's exploits and Woodes Rogers' potting industry? Defoe might also have met Hobbs, who evidently was a practical potter as well as being partner in some of Woodes Rogers' exploits upon the sea.[1]

In the same year that Rogers took William Pottery

[1] Since writing the above I have been lent a copy of *Robinson Crusoe*, published by Macmillan & Co. in 1873, which contains a biographical introduction by Henry Kingsley. From this biography I see that Defoe had been a "pan-tile maker" and "had works at Tilbury until the year 1703, when he was totally ruined," etc. This would be another reason for his knowledge of pottery.

for his pupil, his partner, Henry Hobbs, took two other pupils, and the works seem to have gradually developed.

In 1710 Hobbs took a third pupil, and in 1711 he and his wife Hannah had placed with them Thomas Cantle, the son of William Cantle, a thatcher, of Bedminster. In later years Cantle was employed at the Temple Back Pottery, his son Thomas being the proprietor. I have been unable to ascertain to whom the son was apprenticed.

Henry Hobbs must have had a second wife, named Susanne, for in 1715 I find a pupil was placed to him and his wife Susanne.

About 1724 Hobbs was succeeded by John Weaver and Hester, his wife, gallipot maker, who took as his first pupil Josiah, son of Joseph Bundy a confectioner of Bristol, on April 27th, 1724. In the following year Weaver is described as a "white potter," as also is William Pottery, the first apprentice. The next pupil placed with Weaver was Thomas Lindslee, of Bristol, in 1725, son of a father of the same name, both Weaver and the father of this pupil being described as "white potters." William Pottery must then have become a partner. He took a pupil from his own village, Yatton, named John Prewett, yeoman. Weaver had another pupil, in 1732, one of the Bye family, who were for so many years connected with Brislington and afterwards with Temple Pottery. Weaver died probably about January, 1735, or just before, as from January 8th onwards his pupils were transferred to Charles Christopher. This man must have died or retired in April, 1739, for we find the pupils who had been transferred to him were taken over by Josiah Bundy and his wife Elizabeth.

In most instances the masters at this pottery were

termed "white potters," or the apprentice is placed for the purpose of learning the "art of a white potter." This fact is significant, as although at the same time Temple Pottery, Brislington Pottery, and Frank in his Redcliff Pottery were doing exactly the same work, the Limekiln Lane firm were intent on distinguishing their trade as that of "white potting," for the reason probably that they made delft ware only, or at all events very little of the common yellow glazed ware of the period. There is no doubt that the delft ware of Limekiln Lane was as good as any turned out in Bristol at that time. The potting was excellent, and the designs of the artists were clear and good. All the tiles made there seem to have had similar corner designs, like a quarter of a flower, showing the petals, stamens, etc., and when the four tiles met the flower was completed. These tiles were generally decorated with a ground colour of sprinkled manganese purple, applied by striking a brush containing a little colour upon a mahl stick, and so sprinkling the exposed surface ; the parts not intended to be coloured were protected by shaped pieces of paper stuck on to the surface.

In the year 1731 we find that William Pottery (Woodes Rogers' first pupil) lived in the parish of St. Michael, Bristol, with his wife Ann. Any reference required by future students to the family of Pottery can be obtained from the St. Michael's church registers.

In 1733 Pottery took his son John as a pupil, but this youth died, and was buried on October 14th, 1740, at St. Michael's, where his father was also interred two years later. The Limekiln Lane Pottery had many pupils, but none of them seem to have come to the fore as potters or decorators excepting Thomas

Cantle, in Bristol, and Thomas Lindslee and his son, who went to Wincanton, Somerset.

Josiah Bundy, previously apprentice to Weaver, succeeded William Pottery. All Bundy's pupils were transferred to James Gaynard and Sara his wife on November 9th, 1741, their "Master being dead and his mistress having left off trade." William Garland was one of these transferred pupils. Young Thomas Cantle, afterwards proprietor of the pottery, must, I think, have been apprenticed to one of these proprietors, or perhaps to his own father; but I have been unable to find any entry of his apprenticeship. That he succeeded Gaynard, and after a short time transferred the whole business to Temple Pottery, is indicated by the following advertisement in the *Bristol Oracle* of June, July and August, 1746:—

"To be let or Sold and entered upon immediately, The Lower Pot House in Lime-kiln Lane, with Stock in Trade and everything thereto belonging.

"For further particulars enquire of Mr John Plomer junior in Orchard Street."

Also in the *Bristol Weekly Intelligencer* of November 18th and 25th, 1749, the following:—

"To be Sold, a Pot-house and several Tenements, situate in Lime-kiln Lane, within the Parish of St Augustine in the City of Bristol.

"Held for a lease of —— lives from the Corporation of Bristol.

"For particulars enquire of Mr Fane in Small Street."

Probably these two advertisements refer the one to the upper and the other to the lower pottery. They indicate that both these premises remained void for three years, between 1746 and 1749. In the

Intelligencer of March 19th, 1750, the premises were again advertised for sale by public auction at the Exchange Coffee House, being then described as "late the asset of Captain John Plummer [*sic*] the elder." The advertisement also states that the property was held under the Corporation of the city of Bristol for two lives. After this Limekiln Lane Pottery ceased to exist.

Many samples of pottery from Limekiln Lane that I have seen resemble the pair of plates shown in Plates XI. (remains of the Hodgkin Collection) and XII., and are of a peculiar style of decoration. These plates are signed one upon the front and the other upon the back respectively $\frac{\text{W.B.}}{1739}$ and $\frac{\text{I. B.}}{1739}$, indicating that they were made for William Bundy, (Captain of the *Rover* privateer), and for his brother, Josiah Bundy, then proprietor of this pottery. The floral spray upon the back of the flange is very like Joseph Flower's rebus. The centres of the plates are composed of a batch of leaves resembling those of the mimosa plant, which are placed in a row. The surrounding pattern is composed of tiny leaves, with blossom which is shown by a dot within a circle. This pattern I have found upon fragments from the tip on Brandon Hill, and also at Wincanton, Somerset, where they were dug up in enormous quantities.

Mr. Clementina, who has been resident in Wincanton for many years, possesses four small plates of this pattern, which were made in the place. There is a large dish in the collection of Mr. Wallace Cash, also of Wincanton (see Plate XII.), and another pair of plates which I believe to have been made at the Wincanton Pottery are in the Bristol Museum (G. 170). These are inscribed respectively, above the date 1739, with the

words: "1. When thou sit down to meat," and "2. Give thanks before thou eat." The borders are in panels, surrounded by a ground-colour of sponged or sprinkled manganese purple, with a crude floral decoration inside five of the panels, and the initials $\frac{L}{1739}$ in the sixth. It will thus be seen that these plates were made at Wincanton whilst Bundy was potting at Bristol.

Another pair of plates in the Bristol Museum (G. 117) are ornamented in the centre with a picture of a ship and a castle, possibly with reference to the arms of the city of Bristol,[1] surrounded by panels upon the flanges containing floral decoration. These plates are $8\frac{1}{2}$ in. in diameter. On one of them, in a panel, are the letters, $\frac{N}{1739}$ R.V. and on the other $\frac{R}{1739}$ N.V. (Bristol Museum, No. G. 117). This arrangement of the same initials in two different positions would lead one to think that the upper initial in such cases does not always indicate the surname. As the letter "V" is the last on both plates, it may refer to the surname of the persons they were made for.

John Bowen, whose work has been described in detail under "Painters on Delft Ware," began his career in April, 1734, as apprentice to John Weaver at Limekiln Lane. As a specimen of his work at this pottery may be named a plate in the Bristol Museum, 9 in. in diameter, with figures amongst ruins in a landscape. It is painted in dark blue on a bluish enamel.

[1] The ship and castle are also shown in the centre of a sponged manganese purple plate, the flange of which has eight panels, four of a fan-shaped flower, and four of a scale pattern.

No. G. 120 in the Bristol Museum is a plate with similar design, painted on white enamel. No. G. 138 and G. 142 are plates covered with a bluish white enamel, and have a sponged manganese purple border with yellow scroll lines upon it. In the centre is a picture of a bird and flowers painted in manganese purple, green, blue, deep red and yellow. The two latter colours appear to be over the glaze in all parts of the decoration, which is to say that they have absorbed the glaze. The other colours, however, have not done this, and are quite clear.

In the Hodgkin Collection at the Bristol Museum (G. 165) is a Bristol delft mug or beaker standing 6 in. high. It has a ground-colour of manganese purple, which may have been either applied with a sponge or sprinkled. There is an incised scroll upon the body of the beaker, with a crude picture of a man on horseback (Plate XI. top shelf on left). The man's coat and the ground below the horse are in blue, the remainder being in manganese purple. The inside of the beaker is coated with a thin layer of white enamel, and the handle is pierced for the insertion of a metal lid. This is probably quite an early piece from the Limekiln Lane Pottery, if it is not German.

Other specimens of Limekiln Lane ware in the Bristol Museum may here be mentioned. G. 113 is a 15½ in. diameter delft dish, covered with a white enamel and decorated in the centre with a landscape in blue. It has five blue floral panels in the margin, the groundwork being filled in with sponged manganese purple. Another dish, about 14 in. in diameter, in the Charbonnier Loan Collection is coloured all over with the floral pattern resembling mimosa leaves and blossom previously mentioned. Another, about 12 in.

across, has the same pattern in the centre, and sprays of foliage round the flange and on the underside.

Another style of ornamenting consists of panels on the flange without any bordering. A plate of this description in the Charbonnier Loan Collection has a diamond-shaped space left in the centre, with an ornament at each corner like a small pot containing a feathery fern or fan-shaped growth. The panel is separated from the sprinkled manganese ground by a blue line; the four panels in the flange are without this border line. Exhibited in the same case there is also a bowl about 10 in. in diameter with the mimosa pattern, with blue and green leaves. The blossoms are shown by a red centre spot with a blue line surrounding it. The central cluster of leaves has a yellow bird flying over it, its head being red and its wings blue.

Mr. A. Selley, the antiquary, introduced to my notice some shards in the old filled-in quarry on Brandon Hill. He has made a quite extensive addition to the series of fragments at the Bristol Museum. One of the commonest border patterns amongst these fragments was one also used at Brislington and at Temple Back Pottery, and referred to under those headings, formed by alternate curved lines with fine and coarse dashes.

The fragments also show many birds, chiefly in light and dark blue. Their legs are formed by a single stroke of the brush, without middle joint. In some cases these quaintly-drawn legs are bent in the wrong direction. Insects are also found, and amongst the earlier pieces are some which are painted in blue, dark red and the brilliant verdigris green of the early part of the century occurring on the Adam and Eve and tulip plates made in Bristol

PAIR OF PLATES. MIMOSA PATTERN.

J. Bundy, Limekiln Lane Pottery. (P. 71.)

(Mr. J. Fuller Eberle's Collection, Bristol.)

FOUR SMALL PLATES AND A LARGE DISH WITH FRAGMENTS. MIMOSA PATTERN.

All from Wincanton Pottery.

(Mr. W. Cash's Collection, Wincanton.)

TWO PLATES AND A DISH. SPRINKLED PUCE GROUND.

Limekiln Lane Pottery.

(Bristol Museum.)

and the neighbourhood. Many of the plates made at the Limekiln Lane Pottery have a red-brick coloured painted edge, which does not add to their beauty. Amongst the pieces with manganese purple groundwork and with panels is a tiny bowl in the Charbonnier Collection, about 2 in. across, evidently made for a doll's house.

Another specimen is a large beaker of about the capacity of a quart, which has upon it the initials H
H.B. within a wide double ring of blue dashes 1735
(Bristol Museum, T.C. 117). On the reverse side are ornamental flowers, and round the top a band about 1½ in. wide of conventional floral design. There is another band below the ornamentation of the panel-sections divided by criss-cross lines and their interstices. The handle is lined from side to side. This is the only specimen of a mug known to me that I can positively attribute to Limekiln Lane Pottery.

The tip on Brandon Hill has yielded a great many pieces of saggers, mostly of a light buff colour, with the triangular hole described in the Brislington section. There are numerous portions of drug pots, apothecary pots, etc., an evidence of very early delft in blue line decoration. Several spurs have been found, some made up on solid triangles with little feet turned down at each point. There are several specimens of blue and duck-egg-green enamel, besides the ordinary white.

In the Bristol Museum are three frames containing tiles (Nos. 1,482, 1,486 and 1,487). Those amongst them with the manganese purple surround are, I believe, from this pottery. The tile with the portrait of Edward Colston, however, is from Redcliff Back Pottery, and

was probably produced by Thomas Frank. Another set of tiles (G. 141), all in manganese purple outline and shading, are, I think, from Limekiln Lane. Amongst these are two with swans, painted in similar fashion to those attributed to Wincanton Pottery, and I have no doubt that they were from the brush of Lindslee.[1] Other tiles from Limekiln Lane are six in a frame (G. 168) from the pencil of Bowen, and four (G. 1,495) with pictures by the same hand. Ten tiles in frame (G. 200) and two others (G. 1,464) are from the same factory.

[1] The Wincanton Pottery closed down about 1740, when the Lindslees would probably return to Bristol.

CHAPTER VI

TEMPLE BACK POTTERY—WARD PERIOD

At all the potteries in Bristol during the eighteenth and well into the nineteenth century they made the ordinary household and culinary ware described by Dr. Pococke in his *Travels* in 1750. The dishes for meat pasties, puddings, pastry, etc., are coloured and glazed only on the inner side, against which the contents rested. The top edge all round the dishes has an uneven and unglazed surface, probably to give a hold to the pastry cover, whilst the outside is not glazed at all. The body of this ware is similar to the body of delft, but I think must have had added to it the fire-clay of Crew's Hole. The dishes were used for cooking in this way: the wood fire, as a rule, was burned on a flat hearth, kettles being suspended over; the dish containing the meal was pushed along the hearth into the hot wood embers and there left to cook, the dish being turned as occasion required. On all the pottery sites or tips, on the banks of the rivers, in the moat, and other places where household refuse was thrown, huge quantities of this ware are always found, the charring on the outside indicating the cooking process just described. Some excellent whole specimens of these dishes, both oblong and round, together with some stock-pots, are to be seen in the Bristol Museum.

Besides dishes, stock-pots with covers, standing on three feet and with hollow handles in which the wooden handles could be inserted, were made. These

are glazed both on the inside and outside. Mugs, jugs, and a variety of other household utensils were also manufactured of the same ware. The white enamelled delft ware was chiefly used for ornament, but large dishes, for the joint, were used on special occasions. The ornamental dishes took the same form as those of Brislington and elsewhere, representing Adam and Eve, royal personages, the various tulip designs, and other floral and landscape ornamentation.

Temple Back Pottery has the longest history of any similar concern in Bristol or the neighbourhood. From the list of deeds at the end of this volume it will be seen that the Water Lane house and its large garden originally belonged to Anna Jordan, who sold it to Edward Ward, the Brislington pottery proprietor, in 1683. These particulars are obtained from the list of deeds which was handed over to my father when he purchased the property in 1820. In 1683 Ward must have been still a moderately young man, for his eldest son, Edward, was not apprenticed to him until 1682, nor his second son, John, until 1686. These boys would have been at the time of apprenticeship each about fourteen years old, as seven years was the period for which they were bound, and all apprentices became free of their bonds upon attaining the age of twenty-one years.

Edward Ward, senior, is mentioned by Latimer[1] as being a man of successful enterprise, and as having been made a burgess, as already mentioned, by order of Sir Thomas Earl, Knight, Mayor, on the 15th September, 1682, one year before he purchased the Temple property.

All the Wards were Anabaptists, and the Baptist burial register helps very considerably in tracing their

[1] *Annals of Bristol in the Seventeenth Century.*

history. Andrew Gifford, the head of this sect, who was arrested and imprisoned for twelve months in Gloucester Gaol for preaching and teaching their religious doctrines, was Ward's personal friend, and Ward left him a small sum of money in his will to give to the poor people of his congregation, and another small sum to Gifford for his personal use. This section of the Baptists held their meetings at Pithay and Broadmead. Until about the year 1690 it is probable that much of the potting work was conducted at Brislington, whilst the new pottery was being built at Temple.

Ward's wife had the curious name of Dean, Deans or Deane, spelt in these several ways in the old manuscripts. His three sons, Edward, John and James, all became potters, and all married. John, however, predeceased his father, and left no family.

In 1707 a beautiful little posset-pot was made for Edward Ward, senior. This was for a long time in the Hodgkin Collection, and when the collection was dispersed, in 1914, passed with other specimens into the possession of the Bristol Museum and Art Gallery. It bears the initials E.W. and the date 1707 (G. 151). The decoration is blue upon white enamel, and consists of a scene with figures and trees in the landscape. The foliage of the trees is all applied with a sponge, but is very carefully and beautifully done, considering the state of the potter's art at that time. The figures are dressed in the costume of the period, and are excellently portrayed. An illustration of this pot is given in Plate XI. (top shelf on extreme right). It stands $4\frac{3}{4}$ in. high and is 5 in. in diameter.

The question naturally arises, Where was this pot made? It might have been manufactured as a present for Edward Ward by his pupil Thomas Frank, who had

recently established himself at Redcliff Back Pottery; or it might have been made by Dixon, the Brislington potter. I do not think that it is likely to have been made by the latter, as there is no evidence that Dixon and Ward were in any way connected in business or socially, although I believe that Dixon's father or brother was the principal barber-surgeon resident in Temple parish. Then, again, it may have been made for the father by one of his sons, either Edward or James (John being dead), both of whom were clever artists. But whoever decorated it, I am satisfied that the pot itself was manufactured at Temple Back.

There are several posset-pots, with and without sucking spouts, of much larger dimensions, with very similar decoration to this. Amongst these may be mentioned the wonderful bowl, with its cover, in the Ackland Collection, which forms the Frontispiece to this book. The decoration is on pure white enamel, and is in four colours only, namely blue, green, yellow and red. This is known to have been made upon the Bristol Pottery premises, as a fragment of a dish in exactly similar design and colours was found near the water's edge of the River Avon, where there used to be an old ferry, quite close to the end of Water Lane. In the Bristol Museum is a large and very handsome bowl of exactly similar decoration. One particular feature in the Ackland bowl and in this one at the Bristol Museum is that every alternate panel in the lower part of the ornament is upside down, as compared with the intervening panel which contains a plant growing from a pot. This, I take it, was done for the convenience of the painter, who inverted his specimen to get more easily at the rounded lower portion towards the foot.

The Ackland bowl has on the front side a large panel in blue only, representing the arms of the Carpenters' Company, with the initials I. T. on either side of the crest, and the date 1709 below the foot. It will be noticed that the cover has similar decoration in panels to the bowl part, but the alternate panels in this case are not inverted, which tends to show that the artist had no need to sketch thereon in an upside-down position, as the lower part is larger than the upper part. The knob forming the handle, on the top of the bowl, is coloured in blue and white only, and is surmounted with triangular points, like those on the top of a crown. On the inside of the bowl at the bottom, in a most difficult position for the artist to paint, is a view of a man walking by the side of a stream beneath a tree, the shadows of which are shown in the water. The foliage and costumes in this little picture are very similar to those on the 1707 bowl from the Hodgkin Collection. The I. T. above the coat of arms may be the initials of Isaac Terett, who was president of the Coachbuilders' Company in that year. The artisan who built the bodies of coaches being closely allied to the trade of carpenter and joiner, Terett may also have been a member of the Carpenters' Company.

The dimensions of the Ackland bowl are as follow: Height 12½ inches; diameter of bowl (top) 10 inches; diameter of cover (flange) 10⅝ inches, foot-rim 4⅞ inches.

In 1709, the year when this bowl was made, Edward Ward died, and was buried in the Baptist Burial-ground, where his son, John Ward, had been interred in 1704. The date of the burial was February 19th, 1709.

Edward Ward's will is a very interesting document.

It was made on the 14th of February, 1707, and proved in the following year. The index at Someset House is "Smith, Fo. 92." He left to his son Edward Ward, junior, "all that messuage or tenement in which I now live, situate and being in Water Lane in the parish of Temple alias Holy Cross, within the city of Bristol, also the houses and utensils of trade belonging to my Pot House, to hold to him his heirs for ever." To his son James Ward he left another house in Water Lane, occupied by Thomas Church, a carpenter, and two houses in Rack Close, which was behind the Pottery and faced Temple Back. He also left him "a fairly large house and stable and two closes of ground, situate and being on St. Michael's Hill, in the Parish of Westbury-on-Trym in the county of Gloucestershire, and near the city of Bristol or neighbourhood of the same city, and now in the tenancy or occupation of Thomas Williams."

This house, I think, is the one at the end of what is now St. Michael's Park, and recently was a boys' school. It stands alone and has a double front facing St. Michael's Hill, and forms the corner property on the west side of St. Michael's Park. I have examined this house on one or two occasions, and find it was probably a farmhouse until quite recent times, there being an extensive dairy, larder, etc. Ward also leaves two farms at Bitton, land at Keynsham and at Compton Dando, to various daughters and to his sister. Then he makes the provision that should Edward Ward, his son, at any time neglect or refuse any request of his son James, his heirs and assigns, to release, have and confirm any of the property bequeathed him in this will, then James is to have all that was left to Edward. The witnesses to the signature of the will are John Horsington, John Lidyard and Richard

WARD'S POLYCHROME BOWL.

Dated 1709. "I. T." with Arms of the Carpenters' Company (London) in blue. Front view. For colours see Frontispiece.
Height 12¼ ins. Diam. 10⅝ ins. (P. 80, 81.)

(Mr. W. R. Ackland's Collection, Bristol.)

Legge, junior. The will shows that Edward Ward died rich and prosperous.

Not long after the death of the father, Edward the son became ill, and eventually died in 1712. His burial is also noted in the Baptist burial registers. All his "goods, chattels and personal effects were to be sold by his executors," if necessary, to pay his debts. He follows this up by devising to his overseers, James Ward, his brother, and John Lidyard of Bristol, clothier, in trust for his two daughters Rachel and Mary, the house and pottery in Water Lane, and the other property left to him by his father. This will is witnessed by John Gregory, Benjamin Biss and John Weaver, the potter. The last had been apprenticed to Edward Ward, junior, and Marie his wife in 1711. Of Ward's two daughters Mary alone survived, Rachel dying about the year 1720. Later Mary is described in the list of deeds of the Bristol Pottery, 1734, as "Mary Bristowe, widow, surviving daughter and heir at law of the said Edward Ward." She had married —— Bristowe, a distiller.

Whilst quoting these wills, it may be as well to give that of James Ward, who had acted as guardian to his two nieces, Rachel and Mary, and had carried on the business of the pottery until the time of his death in 1738.

He (James) had married in 1701, at Temple Church, Mary Sperin. On the death of this wife he married, by licence, on January 5th, 1715, at Redcliff, Sarah Curtis, who died three years after her husband. By his first wife he had three sons and two daughters, and by his second wife one son and two daughters. He had not increased his holding of real property beyond that which was left him by his father, but his houses in

Temple Street, near the church, he left to his sons Thomas and Joseph Ward, after the death of a son named James who appears to have been *non compos mentis*. This youth was to be cared for by his daughter, Betty Lovell, to whom he also left £200 in trust for her four children. As James Ward was not a pottery owner, his bequests are not of the same interest as those of his brother and father.

The Pottery, under James Ward's direction, continued gradually to improve the quality of its output until his death. He employed some of the best artists of the period, but only occasionally, as they all appear to have worked for Frank and for the Taylors, at Redcliff and Brislington respectively. Several samples of tiles made during James Ward's occupation have been found in the slight excavation that has been permitted near this site. If in the future it be possible to continue this mode of investigation I shall do so. Some of these tiles and many plates made here show what is called the "powder blue" and "powder puce," or manganese purple groundwork, on which panels are left for decoration.

This term "powdering" seems to be a misnomer. The process was as follows: The article having been once fired and then dipped in the enamel, or painted with it, and dried, was then treated in the following manner. Small pieces of paper, cut to the desired shape, were pasted on the flange in the requisite position. Another circular piece of paper covered the whole of the centre of the dish. The painter then took his brush, containing a moderate supply of liquid colour, which he tapped on his mahlstick, this causing a sprinkling to go over that part of the dish not covered with paper. This he repeated until he got an evenly sprinkled

surface, which then formed the ground colour. He would then remove the paper, and paint in the designs upon the vacant spaces left on the enamel. Experiments were also made here in producing tinted enamels, but none of them seems to have been a great success. The white enamel of this pottery was equal to, if not better than, that of any of the other potteries, especially during the time of the Wards, Cantle and William Taylor. Joseph Flower, of Redcliff, was a close rival both in excellence of his ware and in style of decoration after 1740.

At Temple Pottery also the potting was of the very best. One of the handsomest and largest vases, in blue and white, is now in the collection of Mr. J. Arnold Lambert (Plate XIV.). It is divided into sets of panels, six small ones below six large. The panels are copied from Chinese designs, and represent conventional flowers, rocks, etc. A triangular toothed pattern finishes the ornament near the foot. The cover is missing; it would probably have been a very ornamental finish to this excellent specimen of the Ward period.

Nathaniel Ireson, the Wincanton potter, at some time became possessed of a beautiful polychrome Bristol punch-bowl, painted in the same colours and very similar in design to the Ackland punch-bowl. This was presented by Ireson to his friend Thomas Cradock, a farmer at Horwood, Wincanton, about 1750, and it is still in the same house, in the possession of Mr. William Galpin, who highly prizes it and several delft specimens of Ireson's make. Mr. Galpin's bowl measures 10¼ in. in diameter and is 8 in. high. It was believed to have been made by Ireson himself. This is hardly likely, as the paste, the enamel and the colours are typical of

Water Lane, Bristol, and Wincanton, as far as I could discover in my prolonged excavations there, never produced any polychrome work.

A candlestick made at Wincanton Pottery, and given, probably at the same time, to Mr. Cradock, is decorated in a pale blue on white enamel. Several portions of candlesticks similar in shape were found in the Wincanton excavations.

VASE (14 IN. HIGH).

Decorated in panels in blue on white. *Circa* 1710. Temple Back Pottery, probably by one of the Wards. (P. 85.)

(Mr. J. A. Lambert's Collection, Bristol.)

SAUCE-BOAT.

Brislington or Temple Back. (P. 88.)

(Mr. H. C. Maddick's Collection, Bristol.)

LARGE BOWL WITH CUP-COVER AND FERN-FROND HANDLES.

Temple Back. Ward period. Height 16 in., diam. 10½ in. (P. 35.)

S
Marked I . E
1711

(Bristol Museum.)

CHAPTER VII

TEMPLE BACK POTTERY—TAYLOR AND CANTLE PERIOD

HAVING given an account of tenant potters as a whole, I will now proceed to give particulars as far as possible of individuals, and their various products under the periods of their occupation.

William Taylor was the son of Joseph Taylor, who was apprenticed to Thomas Frank in 1714. William was the eldest son, and was born about 1734. His parents were married in March, 1733. He was apprenticed in 1747 to his father and mother, and afterwards worked for his father, who appears to have been alternately at Frank's pottery and the Temple Pottery, working for both factories. When old enough to establish himself, William became a permanent hand at Temple Pottery, and, I think, first joined in the time of Frances, widow of Thomas Ward. The work which he did for Frances Ward, Cantle and others was that of a potter and not a decorator, and during his employment there he was probably engaged in the more useful yellow-glazed household ware, which was used by all sections of the community.

In 1767 William Taylor, who had served Thomas Cantle all through his occupancy of the pottery, had married the owner. Michael Edkins, in his ledger, enters an account which he had against Taylor, as follows :—

"March.
To ornamenting with gold 19 tea-pots @ 3d. 4/9
" " " 24 " " " 6/-
May.
To ornamenting with gold 7 tea-pots @ 3d. 1/9"

This shows that Taylor was producing some white ware, probably delft. It may have been, however, the cream-coloured earthenware called "Queen's Ware," or some trial pieces in a transition state between delft and "Queen's Ware." Taylor also worked for Richard Frank and Joseph Ring,[1] and was a partner with Joseph Ring, junior, and when Mr. Henry Carter joined the firm (March 21st, 1791) it was first called Taylor and Carter, afterwards becoming Taylor, Carter and Ring, until 1808, when Taylor retired. Taylor was not a remarkable man in any particular way, but he must have been a sound and good potter to have commenced at the bottom of the business and ended as the owner's husband, and a partner of her tenant. William Taylor took over all Thomas Cantle's pupils in 1756, and was taking pupils of his own up till 1767.

The Cantle period at this pottery commenced about 1746. The most remarkable piece of work by this potter that I have been able to discover and authenticate is a beautiful sauce-boat in the collection of Mr. H. R. Maddicks, which is now being exhibited in the loan collection at the Victoria Art Gallery at Bath. This sauce-boat (Plate XV.) is modelled after the style of the silver sauce-boats of 1730. It has a high protruding lip and scalloped sides, with the back end raised into the form of a canopy, on which the handle is fixed. On the handle is entwined a serpent. An excellent view, copied from the Chinese in blue, is on either side, the enamel being a duck's egg green. The sauce-boat is $8\frac{3}{4}$ in. in length and $4\frac{1}{2}$ in. to the top of the handle,

[1] The workman's call bell made and dated "Ring Taylor and Co, 1789" is now at the Bristol Pottery, Fishponds.

the height at the side being $2\frac{3}{4}$ in. Specimens of sauce-boats in delft ware are particularly rare. I have seen only two or three, and this one, although damaged, is one of the best of them. Another is in the Charbonnier Collection at the Bristol Museum.

Another article which must have been common during the whole period in which delft ware was made is the ordinary jug, of various sizes. Very few specimens of these are now in existence, probably from the fact that jugs were more frequently in use than almost any other delft ware article, and consequently were more likely to get broken.

The first trace of the name of Cantle that I have been able to find is that of Thomas Cantle, father of the Cantle previously mentioned, who had been apprenticed in 1711 to Henry Hobbs, partner of Woodes Rogers, at the pottery at Limekiln Lane. He became a burgess in 1735. The Poll Books of 1734 and 1739 show that both the Cantles voted as pot-makers in the parish of Redcliff. The son, Thomas, became tenant of the pottery, as already stated, in 1746, and it was taken over with the apprentices at the end of his tenancy by William Taylor. Both these Cantles were, I think, actual potters and not decorators. I have not found the apprenticeship of Thomas Cantle, junior, but only that of his father. It is probable that the son went elsewhere to learn potting, or else was privately apprenticed to the Limekiln Lane works. There is no doubt that many apprentices' names are missing from the lists in the Council House on this account. It is known that several men who became noted in business in Bristol were the apprentices and pupils of various tradesmen, and this is sometimes shown when they are admitted freemen. If the

apprentice had not been bound by the authorities to a freeman, some other reason was given for making him a burgess, for instance, that he was a freeman's son or that he had married a freeman's daughter. Unless the freedom of the city were granted on the application of the Mayor or of the Common Council, one of the above reasons is always given in the entry in the Burgess Rolls.

As an instance of this—

"Thomas Cantle potter, is admitted to the members of the city, 18th of April 1746, by vote of the Common Council."

This implies that Cantle was not apprenticed in the regular way, and that his name is not in the Apprentice Lists.

In April, 1746, in the *Bristol Oracle*, the following advertisement appears :—

"Notice is hereby given.

"That the Pot House in Water Lane, Temple Street, late Ward's, is now occupied, and the Work carried on by Thomas Cantle junior and Company, by whom all Persons may be supplied with all sorts of Earthenware, on most reasonable Terms."

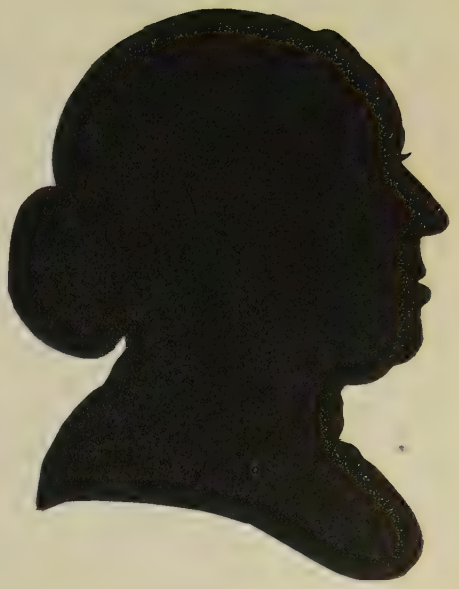
The words "late Ward's" in this advertisement indicate that Cantle was the first potter to carry on the works after the death of Thomas Ward's widow, Frances. The Apprenticeship List shows that he took over a pupil of James Gaynard in the same year. Gaynard had been a potter at Limekiln Lane, and he seems to have had many apprentices. His initials have

PORTRAIT OF ELIZABETH, WIDOW OF JOSEPH RING, SENIOR, AND DAUGHTER OF RICHARD FRANK.

By Henry Bone, the enameller, on Chamberlain's Worcester Porcelain.

(*The late Miss Priscilla Fry's Collection, Bristol.*)

(P. 162.)



JOSEPH RING, SENIOR.

Succeeded R. Frank at Bristol Pottery, Temple, 1785.
Died 1788.

not (as far as I am aware) appeared on any delft ware. A little after this date (May, 1747) Cantle took over a pupil of Thomas Taylor and Sarah his wife. This Taylor was the old Brislington potter who had removed to Redcliff.

About 1746, when Thomas Cantle became a freeman, his son Thomas Cantle, junior, was proprietor of the pottery, and his father the master potter there, for the poll books of 1754 show that both Thomas Cantle, senior, and Thomas Cantle, junior, were voters in Temple parish, and both recorded their vote in that year. Evidence that Cantle, junior, closed down the Limekiln Lane Pottery when he went to Temple is afforded by the advertisements in the *Bristol Oracle* and the *Bristol Weekly Intelligencer* quoted on p. 70.

In the *Intelligencer* of the 24th March, 1750, I found another advertisement referring to the same pottery. It is headed :—

"Bristol March 18th 1750.

"To be sold by auction at the Exchange Coffee House on Monday Twenty sixth Instant at 12 o'clock in the forenoon, a Pot House and other Buildings with Five Messuages or Tenements, situate in Limekiln Lane, late the estate of Captain John Plummer the elder, the premises are held under the corporation of the city of Bristol for two lives, for particulars enquire of Messrs Fane and Worrall attorneys at Law."

The freeholder of the Temple Pottery, of which Mr. Cantle was the tenant, offered these premises for sale, together with a cottage adjoining, in April, 1750. In March and April, 1750, the *Intelligencer* contains the following advertisement in many issues :—

"To be Sold in fee by Auction on Thursday Fourth April at twelve o'clock in the Forenoon, a Messuage or Dwelling house and several Buildings contiguous thereto, erected for carrying on the Business of an Earthen potter, with Stables, a large court and all conveniences for carrying on that Business; to-gether with a Close of very good Ground adjoining thereto, called Rack Close, containing about an Acre (more or less), in the Occupation of Mr. Thomas Cantle, Potter, and Co, at the yearly rent of £40. Also another Messuage adjoining thereto in the Tenure of George Davis at the yearly rent of six pounds ten shillings, all situate in the Parish of Temple, within this City, near the Church.

"For particulars enquire of Mr. Cadell, Attorney, St. Mary le Port Street or Mr. Trout, Attorney, Red Cross Street."

The deeds show that John Davis was a mortgagee or a part owner from 1751.

The first apprentice that Cantle, junior, took in his own name, according to the Bristol Apprenticeship Lists, was in August, 1746, when Samuel, son of Samuel Davis, of Bristol, glassman, was placed with him, and a premium of £10 paid. In the January following Phillip, son of B. James, a Bristol joiner, also became his pupil, with a similar premium. This man James afterwards became a noted potter in Bristol.

Cantle had other pupils also, amongst whom one who distinguished himself was Benjamin Quarman, transferred to Cantle in May, 1745, who had been previously apprenticed to Thomas Taylor, of Brislington. Quarman eventually became the manager of the Isleworth Pottery, Middlesex.

In 1749, on the 2nd of January, John Brittan, son of Meshak Brittan, deceased, of Devizes, Wiltshire, a

wool stapler, became his apprentice, and with him was paid a premium of £10, the gift of the Wiltshire Society in Bristol. Brittan was afterwards manager to Champion, the noted porcelain maker, and gave evidence before the House of Lords in the application for the extension of Cookworthy's patent. Brittan then admitted that he had been in various pottery concerns in Bristol. He was undoubtedly one of the cleverest men connected with the trade of that period.

In 1750 Cantle took his brother Joseph as an apprentice, with £8, paid from Alderman Bird's Charity.

In 1751 Caleb Lovell, who subsequently became a potter in London, was apprenticed to Thomas Cantle, but in June, 1756, he was transferred to William Taylor, who subsequently married the owner of the pottery and took on the control of it after Cantle had retired from commercial life, having become in that year Governor of the prison of Newgate. Many other apprentices were placed with Cantle, and some transferred to William Taylor.

Benjamin and John Quarman, both of whom were with Cantle, were made freemen of Bristol in February, 1756, as also was Thomas Ward, of Temple, potter, a grandson of James Ward, and great-grandson of the founder.

It seems that several of the pupils apprenticed at this time from places at a distance from Bristol in all probability established themselves in their own district to carry on their trade, and did not become local potters. Precisely at what date Cantle gave up the pottery works at Temple Back I am unable to state, further than that William Taylor took over his apprentices in June, 1756, which date is probably that of his ceasing

to be proprietor of the pottery, and becoming Governor of His Majesty's Prison of Newgate, in Wine Street, Bristol.

An advertisement in *Felix Farley's Journal* of April 19th, 1766, is as follows :—

"Yesterday Mr. Cantle received Five Guineas from an unknown benefactor, to distribute amongst the distressed Prisoners in Newgate which amounts to 69, who desire to return their most grateful and sincere thanks."

In Temple Churchyard there is a tombstone on which the following words can still be made out :—

"Here lyeth the body of Thomas Cantle, junior, late gentleman keeper of His Majesties Gaol in Bristol. Who departed this life the 16th December Anno Domini 1766, Aged 40 years and his children, Also the body of Bathsheba wife of the above Thomas Cantle who departed this life 14th November 1789, aged 74."

In the same year (1766), on December 6th, in *Felix Farley's Journal*, appears this paragraph about his wife :—

"Last Thursday night the Dwelling House of Mrs. Cantle, at Knowle Hill was broken open and a woman's cotton Gown, a child's Gown, two Shifts, marked in the bosom B. C. ; three pair Worsted Stockings, and a White Woollen Ironing Cloth were stolen thereout. The Villains by forcing some screws belonging to one of the kitchen windows, got into the kitchen, but proceeded no further ; the family had been Ironing the day before, and Mrs. Cantle had fortunately removed all the Clothes, except the trifles above mentioned, up Stairs, so thereby she escaped considerable loss. The Stable door was also broke open but there they found nothing worth carrying

OBELISK IN COMMEMORATION OF TREATY OF AMIENS, 1802.

At the right-hand side of trophy on pedestal is a view of kilns, etc., marked 'Bristol Pottery." (P. 108.)

(*Dr. Glaisher's Collection, Cambridge.*)

TRADE CARD AND BILL HEADING.

off. There is 40*l.* reward by Act of Parliament for apprehending Persons guilty of Burglary."

The above shows where Cantle's house was. His will also mentioned it as being in "Bushy Leaze," Bedminster. Knowle was then part of Bedminster parish.

Cantle's daughter was married at St. Werburgh's Church on October 26th, 1776, the following being the notice in *Felix Farley's Journal* of that date :—

"Thursday, se'nnight was married at St. Werburgh's Church Mr. Hall a respectable farmer at Bedminster to Miss Cantle of Knowle, daughter of the late Mr. Thomas Cantle, keeper of Newgate."

Under the heading of the Brislington Pottery (Chapter III., page 41) will be found an illustration (Plate X.) and description of a pair of Queen Anne dishes and a fragment dug up in the Brislington excavations. These belonged to the late Mr. Benjamin Hall, of Fillwood Farm, on the borders of the parishes of Bedminster and Whitchurch. To discover anything that might connect the Wards or the Cantles with the family of Hall, I searched the church registers at Whitchurch, Bedminster, and some other places, without result; but one day, on referring to some of my notes taken three years ago, I found the above entry from *Felix Farley's Journal.*

Cantle's brother Joseph married a second time in 1766, and the following appears on February 15th in that year in *Felix Farley's Journal :*—

"Thursday last was married, at All Saints Church, Mr. Joseph Cantle, Attorney, to Miss Jenkins, daughter of Mr. Thomas Jenkins, Cooper, in Baldwin Street."

Thomas Cantle, junior, had two daughters, Bathsheba and Mary. By his will, which is proved on October 17th, 1766, he left to his wife Bathsheba :—

"A Messuage and tenement, garden and summer-house, being sitiate and in a certain Court or Place, by name of Carolina Court, in the county of Gloucester."

This is not, as might be supposed, a large country residence, but only a small house in a court at the back of King's Square, St. James's, Bristol. After his death Cantle's wife evidently opened a boarding school, as in *Felix Farley's Journal* of February 14th, 1767, the following notice appears :—

" There is just open'd
On Knowle Hill, near this City
(a very pleasant and healthy Spot)
A Boarding-School
Where Young Ladies are taught Reading, and
Needlework
in all its Branches,
By Bathsheba Cantle
and Assistants.

Children boarded by the week."

The name of John Sanders appears in different writers' works as a Bristol potter at about this time, and is found on a plate at the Bristol Museum, which was purchased with the Hodgkin Collection. One William Saunders, a potter, was buried in 1726 (see Redcliff registers). There is no record that I have

been able to find in the Bristol lists of this man's apprenticeship. It is supposed that he had a works near the ferry which crossed from Countess Slip (now called Counterslip), by the "Fourteen Stars," Temple, to the steps near St. Peter's Hospital, on to the city side of the river.

CHAPTER VIII

TEMPLE BACK POTTERY—FRANK AND RING PERIOD

RICHARD FRANK gave up his Redcliff works in 1777, and came to Temple Pottery for a few years, until his death on April 16th, 1785. He lived at St. Anne's farm at Brislington, and in *Felix Farley's Journal* of January 10th, 1784, is the following announcement :—

"The latter end of last week the country house belonging to Mr. Frank, near Brislington, was broken open, and a clock and two copper saucepans, two tea-kettles, and a number of other articles, stolen thereout."

The above proves that Richard Frank's residence was at Brislington, and, according to Hugh Owen, he travelled from there to his business in Bristol daily on foot. There is no evidence that he made any but the most ordinary ware at the Temple Pottery, and this he must have manufactured in very large quantities, as he previously did at Redcliff. A notice of his death which appears in *Bonner and Middleton's Bristol Journal* in 1785 is as follows :—

"The same day died Mr. Richard Frank, in Water Lane Temple Street ; he carried on the pottery business in this city many years, with the greatest integrity."

His occupancy of the Bristol Pottery lasted only eight years, during which period he made nothing of

exceptional note. Advertisements in *The Bristol Gazette* and *Felix Farley's Bristol Journal*, September 24th and November 28th, 1778, respectively show at what price "Foreign China" (undoubtedly Chinese porcelain) was selling in those days.

The Bristol Gazette, September 24th, 1778 :—

"Foreign China Ware and other India Goods, of the newest patterns selling off cheap by Hand, at No. 20 in Bridge Street, consisting of every article both useful and ornamental. Likewise an assortment of carpets and umbrellas.

"China Plates 8s. 6d. per dozen, Small Punch Bowls 2s. 3d. each."

Felix Farley's Journal, November 28th, 1778 :—

"Foreign China Ware
Now Selling by Hand
At No. 20 in Bridge Street.

Consisting of Dishes and Plates in compleat Table and Desert Services ; Tea and Coffee Equipages, highly gilt and ornamented with burnish'd gold ; fine Nankeen Breakfast sets ; curious rich Punch Bowls, Mugs, Jars and Beakers, Manderine Figures ; Coffee-pots, Tea-pots, Washand Basons with Bottles ; India Tea-Boards ; Dressing-boxes, Mother of Pearl Spoons ; Fish and Counters ; Pink-paper candle-shades ; Japan Soy ; Cane floor mats ; Persia Pattern Carpets ; Silk Umbrellas, etc., etc. The above goods will be sold, as usual, remarkably cheap.

	£	s.	d.
Three pint bowls	0	1	8
Two Quart ditto	0	2	10
Blue and White Cups and Saucers (per set)	0	3	6
Color'd ditto	0	4	6
Plates (per dozen)	0	8	0
Ditto (full border)	0	11	6
Blue and White Jars and Beakers (per set)	0	4	0

	£	s.	d.
Rich imagd. & Gold ditto 5 pieces, 9½ inch	0	12	0
Ditto Ditto 9½ inches with Lion tops ..	0	16	0
Blue and White Tea Sets, 43 pieces ..	1	9	0
Fine Enamelled Tea Sets, 43 pieces ..	1	14	0
Good Oblong Dishes 17 inches at	0	10	0
Ditto 15 ditto at	0	6	6
Fine Oblong Tureens and dishes	0	18	0
Plain and Gilt Stick India Fans	0	0	6

The said Shop is supplied every week with a new assortment from the East India Company's (and Others) Warehouses in London."

Joseph Ring commenced life as a cabinet maker, and on January 19th, 1765, he advertised in *Felix Farley's Journal* as follows :—

"Joseph Ring, Cabinet Maker begs leave to inform the Public, that he has open'd Shop in Thomas Street, two doors below the Three Kings, Bristol, where he makes, in the neatest Taste, Chests of Drawers; Bureaus; Desk and Book Cases; Library Tables and Book Cases; Dining, Writing, Card and Dressing Tables; Chinese Tea Tables, and Tea Trays; Chairs and Sofas; Desk and Settee Bedsteads; Pier, Chimney and Dressing Glasses, in plain, gilt or carved Frames; all other Sorts of Cabinet Work, which he sells, on most reasonable Terms.

"He likewise sells Mahogany in Plank or Board."

The same year he married Richard Frank's daughter Elizabeth, and in *Felix Farley's Journal* of July 6th, 1765, is the following announcement :—

"Thursday was married at the Quakers Meeting House, Mr. Joseph Ring, Cabinet Maker in Thomas Street, to Miss Frank, daughter of Mr. Richard Frank, Potter on Redcliff Backs."

In 1768 he again advertised, to say that he was giving up the cabinet trade. At this time Joseph Ring and an uncle of his lived together in Thomas Street. Young Ring carried on the business of a cabinet maker and the uncle that of a distiller in the same premises. The advertisement in *Felix Farley's Journal* is as follows :—

"January 23rd.—For Sale by Auction or otherwise, on Monday next the 25th Instant January. The Stock-in-Trade of Joseph Ring, Cabinet Maker, at his late Dwelling House, in Thomas Street, two doors below the Three Kings ; consisting of Mahogany double and single Chests of Drawers, Bureaus, Desks and Book-Cases, Clothes Presses, Dining, Tea and Pillar Tables, Night and Dressing ditto ; great Variety of Mahogany and Walnut Chairs, and many other articles in the Cabinet way.

"The Sale to continue 'till Saturday.

"CORNELIUS LOWDIN,[1] Auctioneer.

"May be spoke with at Thomas Nash's, Cutler, opposite the Pelican Inn, Thomas Street, or opposite the Red Cow, Bedminster. ☞ Likewise to be Sold between Twenty and Thirty Thousand Feet of very good Mahogany in large or small Quantities."

After giving up his trade as a cabinet maker Ring joined his uncle, and later became proprietor of the distilling business. In 1785 he again advertised that he was removing and had taken the Bristol Pottery :—

"Bristol. May 3rd. 1785. Joseph Ring, Rectifier, Rasin Wine and Vinegar Maker, takes this opportunity to inform his friends that he has removed his business

[1] Cornelius Lowdin was a grandson of the proprietor of Lowdin's Glass-house (see Porcelain Section).

to the Pottery, Water Lane Temple Street, and likewise has taken the Pottery business carried on by his late Father-in-Law Richard Frank, and returns his thanks to the Merchants and others for continuing their Favours.

"The Brown Stone Manufactory is carried on as usual and sold on the lowest terms.

"A Quantity of Store Pieces, about 500 Galons each, lately emptied of Beer, for sale."

No doubt this change in his business was on account of the death of his uncle, who, I believe, left him the distillery works in Thomas Street ; at all events, Ring continued these works, and soon after he had taken up the pottery advertisements show that the distillery and its vats, etc., were disposed of. It was in 1806 that Robert Ring's portion of the pottery site was added to the Ward portion in Water Lane, making a very much larger area. As time went on three extra kilns were built here, besides an engine house, slip kilns, and mills for grinding colour. Great competition had to be dealt with during the Frank and Ring period, but more especially in Ring's time, for numberless dealers were advertising the sale of English and foreign china in Bristol, and Wedgwood had set up a shop for the sale of his goods in Bath, and had many agents in Bristol. The following is one of these advertisements, from *Felix Farley's Journal*, December 16th, 1786 :—

"Wholesale and Retail Staffordshire and Glass Warehouse, William Greaves (late Plant and Greaves) being under the necessity of quitting his Warehouse No. 24 Clare Street, respectfully informs his numerous Friends and Customers, that he is removed to a Warehouse at the Head of the Quay,[1] the corner of Small Street, which

[1] Probably at the late Joseph Flower's shop.

TWO VIEWS OF A LANTHORN MADE IN RING PERIOD, AND PROBABLY DECORATED BY JOSEPH RING.

Early Bristol earthenware. Temple Back Pottery. Period Joseph Ring, junior.

(Mr. W. R. Ackland's Collection, Bristol.)

TWO VIEWS OF A PUNCH-BOWL IN POLYCHROME. (P. 170, 178.)
Dated 1793, with portrait of Napoleon. Painted by Joseph Ring, junior.
Temple Back Pottery.
(Mr. Foster Robinson's Collection, Bristol.)

he has this day opened, with a large choice assortment of Goods in the above branches, which he will render on the best Terms.

"Wedgwood's Ware and China as usual."

The Redcliff potters, Flower, Frank and the Taylors, had all died and their potteries were closed down. Brislington was shut up. All this might have tended to depress a man like Ring, who had entered into the potting business without any previous knowledge, but Richard Frank's energetic daughter evidently overcame all obstacles, and encouraged her husband to invest his money in improvements to the pottery itself, as well as to the output, as his advertisements show. He also employed Hassels, from Staffordshire, to superintend the making of his "Queen's Ware," which he and his wife introduced to the western counties. An announcement of Ring's in *Felix Farley's Journal* of December 23rd, 1786, and January 6th, 1787, advertises this "Queen's Ware." It was inserted at the time when he was giving up his previous business, and the last part of the advertisement deals with this, showing his anxiety to get rid of his former work. It reads as follows:—

"Joseph Ring takes this opportunity to inform Merchants and others that he has established a Manufactory of Queen's and other earthenware which he will sell on as low Terms Wholesale and Retail, as any of the best Manufactories in Staffordshire can render the same to Bristol.

"N.B.—The Raisin Wine and Vinegar Business now carried on by Joseph Ring is to be disposed of, with a very large Warehouse built for carrying on the same, and well worth the attention of a Person who may be willing to engage in it.

"The trade will be continued until disposed of."

The will of Joseph Ring, senior, was never found, but letters of administration were granted to his widow, Elizabeth Ring, Robert Ring, her brother-in-law, a hooper, and William Taylor, the potter. The last-named was managing the works, and was the husband of the owner of the property. On June 6th, 1788, the value of Ring's interest was sworn at £2,000.

Ring had been accidentally killed in 1788, and in *Felix Farley's Journal* of April 12th is the following notice of his death :—

"Saturday last Mr. Joseph Ring Potter in Temple Street was unfortunately killed by the falling in of a Warehouse. He has left a widow and nine children."

After his death Ring was succeeded by his widow, William Taylor remaining her manager, becoming her partner about 1789 and remaining in that relation till 1802, until Joseph Ring, junior, became of an age to assist her. This young man (born soon after 1774) was married in 1795. The certificate of his marriage is as follows :—

"Joseph Ring of this parish bachelor, and Sara Wallis of the same parish, spinster, were married in the church by banns this fourteenth day of September in the year one thousand seven hundred and ninety five, by me, James Maggs, curate."

The register is signed by Joseph and Sara, in the presence of C. Russell, Peggy Amatt and Anthony Amatt. It continues :—

"I do certify the above to be a true copy of the marriage in St. Peter and Paul, a parish in the city of Bath, extracted this 22nd day of May, 1821.

"Charles Crook, Rector."

Anthony and Peggy Amatt are referred to under the heading of Powell in the stone-ware potteries. Amatt had been a potter at Champion's porcelain works in Castle Green, and was afterwards a man of many trades. The next year young Joseph Ring became a burgess; the notice is as follows :—

"Joseph Ring, Potter, was admitted into the Liberties of this City the 30th day of April 1796. James Harvey Esq. then Mayor. David Evans and John Wilcox Esquires then Sheriffs, as it appears by the Register Book of Burgesses No 17. Folio 77, witness my hand this 14th day of January 1841.

"Daniel Burges,
"Town Clerk."

Young Joseph Ring at this time lived in Water Lane; his mother, however, probably moved into Bath Street after his wedding. The directories give the name of Ring and Carter as the potters at Water Lane from 1793 to 1812, which would be about the period of their connection. At the same time it must be noted that on September 4th, 1802, Henry Carter inserted the following advertisement in *Felix Farley's Journal*, in which no mention is made of Joseph Ring as a partner, and Elizabeth Ring is named only as a retailer :—

"Bristol Pottery, Temple Backs
Henry Carter, Manufacturer of
Blue, Printed, Enamelled Table Services, Blue, Green and Coloured Edges, Painted and Cream Coloured Wares etc. etc.,

"Informs Merchants, Captains and The Public in General, that in consequence of his constantly employing upwards of one hundred people in the manufacturing of the above articles, he can supply

their orders either for the Foreign Markets, or for Home Consumption, on the most advantageous terms and with the greatest punctuality. He also claims the attention of the Public to his large and extensive Ware Room at Mrs. Ring's No 14 Bath Street, opposite The Porter Brewery, where families can be supplied with the most elegant assortment of China, Glass, Wedgwood Ware, Painted Table Services, Desert Sets etc. etc., Also every other useful and Ornamental Article, which from his extensive connections, combined with his own manufactory he is enabled to sell on lower terms than any other person in this City.

☞ Japanned Trays, Waiters etc.
Table and Desert Services, Sandwich Sets etc. etc. enamelled with Arms, Crests, Cyphers etc. etc."

In the year 1813, on the 5th of April, Ring became a partner with Carter and Pountney, the firm being called Carter, Ring & Pountney. Carter was an old man and an invalid, Ring was about 40 years old, and Pountney, who had probably been employed in their counting house previously, was only 24. A fresh agreement was made because Pountney joined the firm of Carter & Ring, and was for "the carrying on of the trade of the manufacture of painted, printed, enamelled, and cream-coloured earthenware" at the Bristol Pottery. The premises were then the exclusive property of Henry Carter. The goods, wares, merchandise, fixtures, utensils of trade, and all other effects became the property of the partners jointly. The period of the agreement was fourteen years. The capital was £14,000, divided as follows: Henry Carter, £7,000 in buildings, goods, utensils, etc.; Joseph Ring, £4,000, the whole of which was advanced to him by Henry Carter, and is so stated in the deed; John Decimus Pountney's share was £3,000, £2,500 in cash

and a note of hand for £500. Carter was bound by the deed to bring in Ring's £4,000, and it was also arranged that if Pountney paid off £500 and increased his interest in the pottery to £3,500, he was to receive one quarter of the profits. Ring was permitted to carry on the trade of a retail dealer for his own use and benefit, but such business was "to be managed by other than himself." This, no doubt, was a provision for his mother to continue in the retail business, which she did. Ring's own whole time was to be given to the work of the firm. Carter was to have a rent for the premises and the sum of £50 per annum, with earthenware, coals and candles free. Joseph Ring was to have a salary of £150, payable quarterly; also the dwelling house rent free, with earthenware, coals and candles. He was to manage the works, as a practical potter. Pountney was to have charge of the offices and books, and to act as cashier. He was to have £150 a year, and £50 in lieu of perquisites. Special provision was made to hold Ring harmless against any bonds, bills, etc., given by the firm that had to be met, he having no money interest except the capital provided for him by Carter. This deed is signed by Henry Carter and J. D. Pountney. Ring's signature does not appear.

It will be noted that the date of this deed is in April. Ring was ill at the time. Hugh Owen makes a clear statement that Ring died on the day the deed was signed, which is incorrect; also, in some recent correspondence in the Bristol papers, Ring, or his representatives, are stated to have been badly treated by his partners in the way of money. This was not so, for the deed provides that if either Ring or Pountney died during the partnership period, their salaries were

to be paid to their representatives for eighteen months after the date of their deaths. I have not the date of Ring's death, but he was buried in July following. (See Quaker registers.) Ring, however, had an interest with Carter in the coal yard and coal business which was separate altogether from the pottery. What his arrangement with Carter was in the venture I do not know.

Carter was a feeble old man, who was, by the agreement, only required to attend to the business when he was well enough to do so, and Pountney was a mere youth. It would be hardly likely that the old man and the new partner would combine to injure the son of the late proprietor of the pottery.

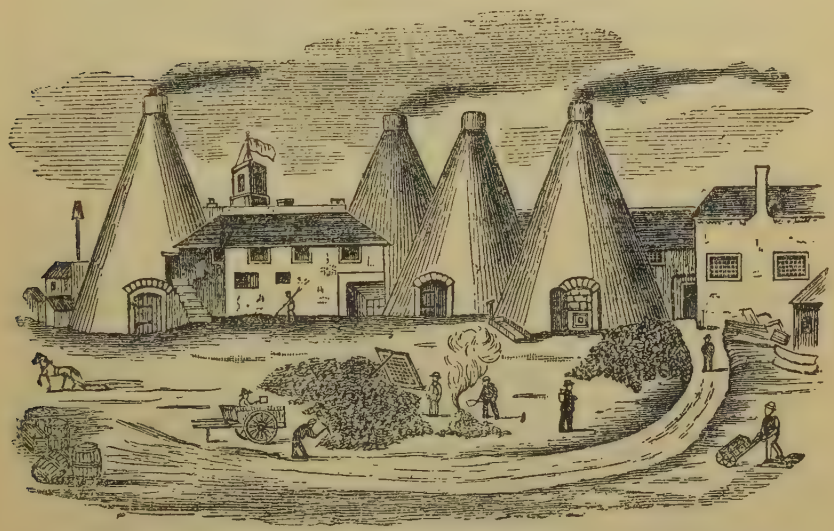
Young Joseph Ring was a very clever enameller and painter. An example of his special work is the large obelisk now in the collection of Dr. Glaisher, of Trinity College, Cambridge. The decoration on this commemorates the Peace of Amiens (1802), with trophies of war, flags, etc., and an inscription. In the shadow of the obelisk, on the ground line, is a view of the Bristol Pottery Works, underneath which is written, "Bristol Pottery" (Plate XVII.). Ring also painted a punch-bowl, which is now in the collection of Mr. Foster Robinson, of Clifton, a descendant of the Ring family, the description of which is as follows: diameter 10½ in., date 1793,[1] with portrait of Napoleon in royal robes by Gerard. A floral spray is around the outside of the bowl, but painted upside down (Plate XIX.).

[1] This date and the portrait in royal robes do not agree with historical facts. The bowl must have been made after 1804. The portrait of Napoleon could not have been painted till after that date. Ring must have intended the bowl to commemorate the period of the revolution between 1793, when Louis XVI. was beheaded, and the proclamation of Napoleon.

Elizabeth Ring, the mother of Joseph and widow of the first proprietor of that name, died in 1816, and her will made in 1813 was proved. A codicil provides that "Elizabeth and Sophia shall have a stock, capital, share and right, etc., in the trade or business of an earthenware and china dealer, now carried on by me at 6, High Str. Bristol."[1]

This will was made on the 15th July, 1813, just after the death of her son Richard.

[1] In *Felix Farley's Journal*, Dec. 14th, 1771, is the following: "We are informed that at Mrs. James' china warehouse, High Street, next the market gate, is just open'd a fine chest of bloom tea, worth 14/- per lb., sold for 12/-. The 12/- for 11/-. Fine Hyson for 12/-, the best at 16/-, of the finest flavour. Souchongs remarkably good." This shows who had the business before Mrs. Ring.



TEMPLE BACK POTTERY. KILNS ON THE "RING" PORTION OF THE WORKS.

This picture formed the heading for the letter-paper and bill-heads, &c., in Pountney's time, as well as the subject of Wm. Fifield's coloured views on tiles, vases, &c.

CHAPTER IX

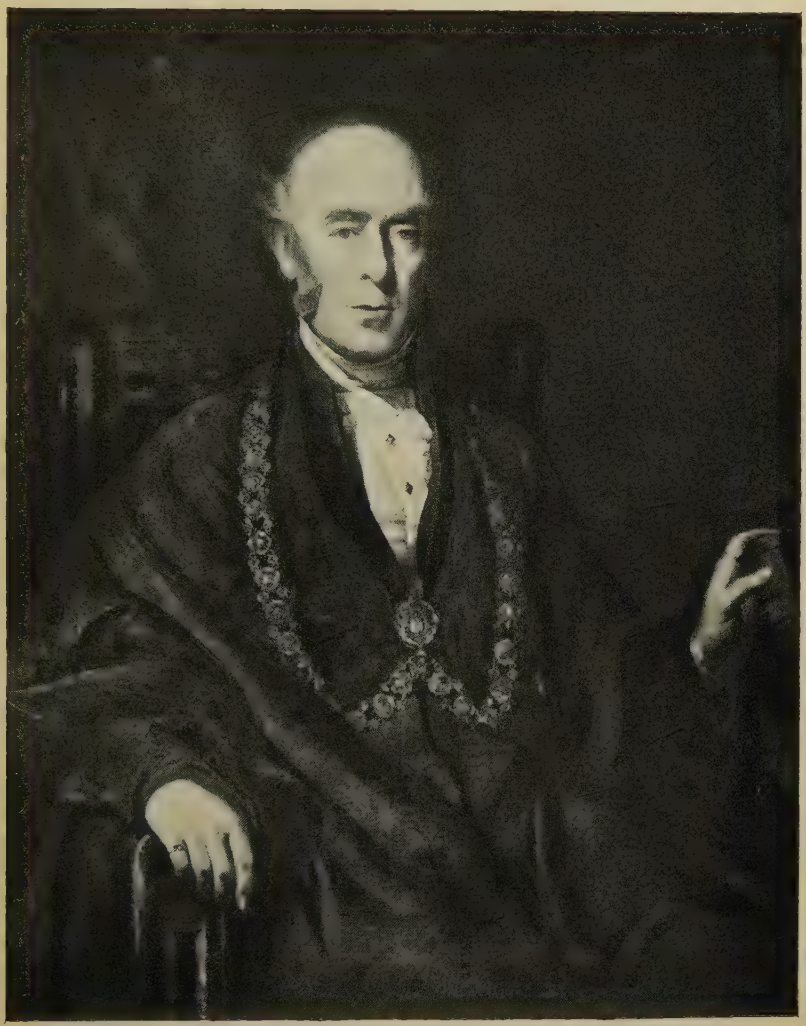
TEMPLE BACK POTTERY—POUNTNEY PERIOD

THE name of Pountney has been connected with Bristol from at least as early as the year 1587, for the St. Werburgh's marriage registers show that a Miss Pountney, who was probably of some importance, as her name was placed before that of her husband, was married in that year. The entry is as follows :—

"Margerie Pountney was married to Richard Woodward, the 22nd daie of October 1587."

Three years after the date of the partnership of Carter, Ring and Pountney, as has been recorded in the previous chapter, John Decimus Pountney made an arrangement with Mr. Carter, or his representatives, to take over the whole of the pottery business, with the assistance of a new partner, Edwin Allies (son of Sir John Allies, a sugar planter in Barbadoes, and an old friend of Mr. Pountney's father and mother. Their eldest child, Mary Heath Pountney, had died whilst on a visit to the Allies in Barbadoes in 1802).

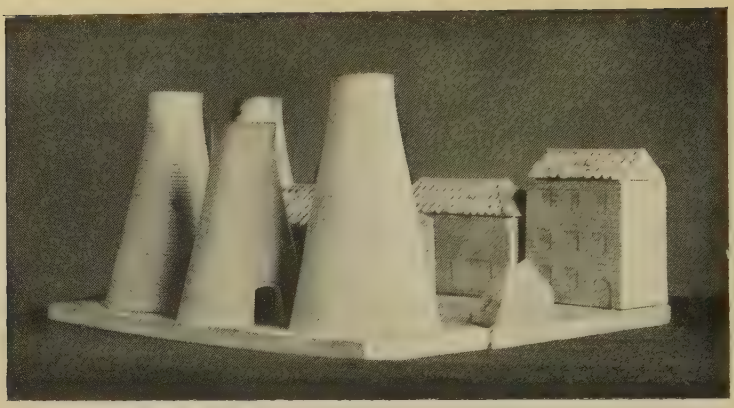
John Decimus Pountney was born at Endcliffe, in the parish of Henbury, near Bristol, in the next house from the "Salutation Inn" on the road to Bristol, on April 15th, 1789. His father had been a surgeon in Henbury from the year 1775, in which year he married Mary Heath, daughter of Joseph Heath, who lived in Charles Street, Bristol, the street in which Charles Wesley, the hymn-writer, also lived.



JOHN DECIMUS POUNTNEY.

Born 1789. Mayor 1847. Died 1853. Proprietor of Bristol Pottery, Temple Back, 1813–53.

(From a life-size oil painting in the Lord Mayor's Parlour at Council House.)



MODEL OF POTTERY
MADE AND SIGNED BY THOMAS LATIMER.
Carried in " The Trade Processions " annually.

(Bristol Pottery Collection, Fishponds.)

VIEW OF THE ENTRANCE YARD TO THE BRISTOL POTTERY
FROM WATER LANE GATE.

(From a photograph about 1860.)

William Pountney, the surgeon, was made a freeman of the City of Bristol in 1781, the reason given on his certificate of freedom being as follows :—

" for that he married Mary the daughter of Joseph Heath, tobacco roller."

Whilst in practice at Henbury Dr. Pountney attended the wife of Richard Champion, the porcelain manufacturer, at the births of her last two children at Henbury House ; and there is no doubt that from his previous connection with Champion the potter his son, John Decimus Pountney, was induced to follow that trade. John Decimus was the tenth child, as his name indicates, only one other son, named Charles, living to become a man of business. Charles was about two years senior to John, and became an accountant in Worcester.

With the combination of Pountney and Allies fresh capital and energy were introduced into the business. There is at the Bristol Museum an earthenware presentation jug decorated with moulded band, and figures left white upon the body, which is coloured light blue. On the front is the following inscription :—

" John Green
Bristol
1814."

This jug was presented to the Bristol Museum in 1910 by Mrs. Green, who was the widow of the Bristol Harbour Master, a son or descendant of the John Green for whom the jug was made. A great many other excellent jugs decorated by William Fifield with tulips and other flowers, or with ships and mottoes, were

made, also large show jugs with the names of earthenware tradesmen upon them, to be put in the windows amongst their wares as their own advertisements. Nearly all had names and dates upon them. Many dated patch boxes, toilet boxes, scent barrels, and inkstands, with a pot for the ink, and a pounce pot for sprinkling sand on the wet ink (blotting paper not having yet been invented), were also turned out. Most of those dated before 1820 were decorated by William Fifield, senior, and many similar pieces, vases, barrels, etc., after that date were decorated by his son William. Fifield was a much older man than J. D. Pountney, and I found on the bottom of an earthenware wine-cooler in the loan collection at Bristol Museum of the late Mr. Arthur Robinson a slip of paper with the following words in my father's handwriting pasted thereon :—

"Made at Temple Back's Pottery during the proprietorship of Pountney and Allies and painted by Willie Fifield. 1816–1835."

This wine-cooler is marked with the cross swords in mauve, similar to the mark of Meissen ("Dresden") porcelain.

In 1821 J. D. Pountney bought from Mr. Henry Carter the whole of the freehold of the Water Lane portion and also the Robert Ring portion (which had once been a distillery), together with all the utensils of trade, fittings, etc. An item in his account book of September 7th, 1821, reads as follows :—

"Paid—the purchase of three lives, on the coal wharf of Mr. Carter, £133 6s. 8d.

"Purchase of the Pottery £3,500."

In August, 1820, John Decimus Pountney had married, at St. Augustine's Church, Bristol, Susanna, daughter of the late Henry Fisher, of Freshford, near Bath. The following is the entry in St. Augustine-the-Less church registers :—

" John D. Pountney of the parish of Henbury, in the county of Glos : a bachelor, and Susanna Fisher, of St. Augustine, a spinster, were married in this church by licence 29th Aug. 1820. Signed Peter Gunning, Rector of Bathwick," and witnessed by Henry Fisher and Margaret Sally Fisher, brother and sister of the bride, and Sophia Pountney sister of the bridegroom.

Felix Farley's Journal, September 2nd, 1820, shows who the bride was in the following :—

" Tuesday at St. Augustine by the Rev. P. Gunning Rector of Bathwick, John D. Pountney Esq. of Henbury Gloucestershire to Susan, second daughter of the late Henry Fisher Esq. of Westwood House, Wilts."

J. D. Pountney lived with his first wife at 13 Portland Square for many years. His mother had moved from Henbury some time after the death of her husband in 1804, and lived close by him in Picton Street with her two surviving daughters, Harriet and Sophia. Between 1820 and 1822 my father directed William Fifield to paint a series of views of the cottages in Henbury Hamlet, Blaise Castle, etc. Most of these were endorsed with their titles. In the collection of the late Mrs. Harford is one marked " Dial Cottage, Henbury," without a date. This was acquired by her from the Trapnell Collection. Shortly after buying this plaque Mr. Harford added to his collection plaques

with "Omega Cottage," "Diamond Cottage," "Rose Cottage," and "Blaise Castle" on them, one of which is dated 1822. Mr. John Allies, who had a leather business in Broadmead (which business, I believe, is now that of Messrs. Herbert Ashman & Co. Ltd.), also lived near Portland Square, and I imagine that Edwin, his brother, the pottery partner, resided with him. The deed of this partnership is missing from amongst my mother's papers, but I think without doubt Mr. Edwin Allies put money into the business, although I have no evidence of this.

About the year 1825 Miss Rolinda Sharples, daughter of James Sharples, the artist, visited this pottery, as well as Rickett's glass-house and Hall's floorcloth manufactory, and made the following note of the fact in her diary :—

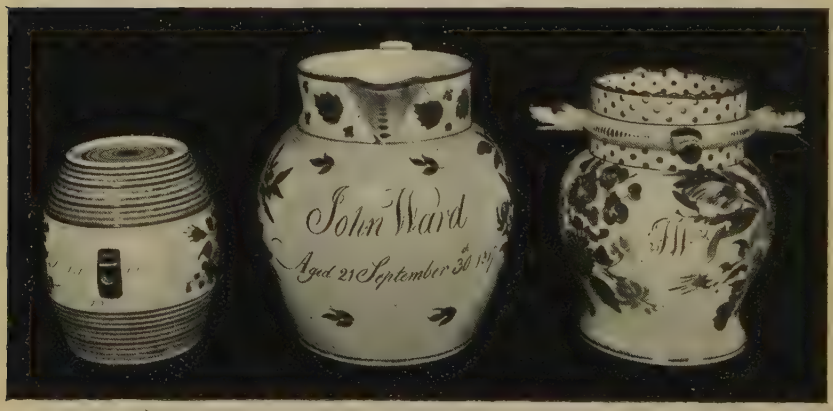
"One day, accompanied by Mr. and Mr. Lamphier and party, we went to see the pottery, glass-house, etc. The various operations at the pottery were very amusing. A man sitting in a place that resembled a trough, moulded with his fingers a piece of clay, to which a quick circular motion being given, cups, saucers, jars, etc., seemed to rise like magic.

"When these are dry they are turned in a lathe ; tea pots etc. which are not round they make in moulds. The room in which is the oven is furnished with an immense number of pans, resembling bread pans ; in these the unbaked ware is placed. Little pieces of clay with 3 points, are put between the plates, dishes etc. to prevent them touching each other. To make these bits of clay employs one woman solely. One room is appropriated to the engraving of earthenware. Two men are employed in taking copper plate impressions on thin paper, two others impressing them evenly on the dishes etc, when on being taken off perfect

VASE IN IMITATION OF THE GREEK.

Design in red on black body. "P.A. B.P." (Pountney and Allies Bristol Pottery) scratched on inside. Height, $18\frac{1}{2}$ ins.; across handles, $17\frac{1}{2}$ ins.

(Bristol Museum.) (P. 123.)



BARREL, JUG AND PUZZLE JUG DECORATED BY WILLIAM FIFIELD.

The first two are dated. The puzzle jug has the initials of Joseph Willis, of Norden, Corfe Castle, where Poole clay came from.

(Mr. N. Averay-Jones' Collection, Bristol.)

engravings were transferred, the earthenware is then dipped into the glaze and again baked.

"The ware is frequently painted after it is glazed, and for the last time it undergoes the heat of the fire."

Rolinda Sharples, it will be remembered, was the lady who painted some noted pictures, two of which were "The Failure of the Bank," and "The Trial of Colonel Brereton" for his failure in subduing the Bristol Riots of 1831.

The partnership between Pountney and Allies lasted from 1816 to 1835, and a very large trade indeed must have been done in general household earthenware requirements, and high-class fancy articles, including ornamental tea sets and dessert sets. A notice in *Mathew's Guide*, 1819, p. 94, states :—

"Bristol Pottery.

"The earthenware manufactory, under the name of the Bristol Pottery, is on Temple Back. It is carried on by Messrs. Pountney and Allies, has been established several years, and is now on a large and extensive scale, giving employment to about 200 men, women and children. The articles they produce are similar to those of Mr. Wedgwood's, and other superior potteries of Staffordshire, and constitute, in addition to the home Trade, a considerable article of export to all the foreign markets. They grind their materials by means of a large and powerful steam-engine, and the various processes of forming the ware, of the glazing, of the printing, the painting, the enamelling, etc., are peculiarly curious and interesting. Admission may be had by application to the proprietors at the counting house on the premises."

It was in the early part of the Pountney period that Thomas Pardoe came to reside in Bristol, where he

ornamented dessert sets, etc., for various porcelain makers, but not for any Bristol potters. The Swansea firm, was, I think, the one which employed him chiefly, and their porcelain was sent to him already glazed for him to decorate. Having painted these pieces, he took them to Temple Pottery to be fired to fix the pigments.[1] It would have been impossible for the ware in its unfinished state, with the decoration unprotected, to have been packed and sent to the place from which it came. I can remember my mother telling me, more than sixty years ago, of the history of Pardoe's paintings being fired in Bristol, and she said she had had the information from my father. There are now in Bristol Museum pieces of a tea service that was made at Swansea Pottery and decorated by Pardoe when in Bristol, within the cover of the tea-pot of which Pardoe has written his name and Bristol address. For years this had been labelled Bristol porcelain, but as Pardoe was not born when porcelain was being made here, and as none was made in Bristol at all after Champion's pottery closed down, it is impossible that it could be Bristol ware.

From the middle of Joseph Ring's period until about 1820, or a little later, there were two men, named Coombes and Daniel, who went from one pottery to another firing the kilns for the pottery proprietors. They were styled "china burners," and their process was to ignite the six or eight fires surrounding the kiln, after the doorway had been built up with fire-bricks in fire-clay, and to tend these fires until the maximum

1 Pardoe's painting is in enamel colours *over the glaze*, not painted on the biscuit (the only underglaze colour found in English porcelain is blue, except for the solitary case of manganese being used on Mr. Caldwell's Lowdin figures).

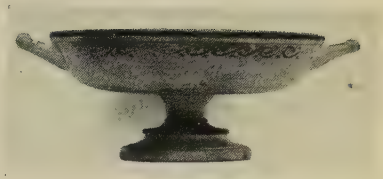
heat had been acquired, which was estimated in a bricked-up trial hole which was opened for testing purposes, and bricked up again after the examination. In the Bristol Museum were two Oriental porcelain plates, and one saucer, until quite recently wrongly described as having been made at Bristol, marked on the back with the names of one or the other of these two men, and their trade and address below the name. Daniel as a rule called himself a "china burner," whereas Coombes generally used the words "china mender." Their process in mending was to dip the fragments of ware into a glaze and stick them together, probably supporting the articles on a mould of clay, so as to keep the edges together. These would be put into the "trial hole" and left to be fired with the rest of the ware. The result would be a good and invisible joint, unless the piece was held between the observer and the light, when a clear joint, like glass, would be apparent, otherwise the article would look as if it had never been broken.

A writer in *The Connoisseur* of 1911 not only describes these pieces of ware as of Bristol make, but says these "china burners" were Richard Frank's two best decorators. Richard Frank, however, was as we have seen, only a delft ware potter, and never had any connection with a porcelain factory.

During the whole of the Pountney and Allies period William Fifield was engaged in painting dinner, tea and other table sets and also presentation pieces for various customers and others. One delightful little quarter-pint mug, heavily gilt and with flowers on it most beautifully designed and painted by Fifield, is in the collection of Mrs. H. L. Hardwicke, of Tytherington Manor. Mrs. Hardwicke tells me this was made for

Mr. Samuel Lucas, the initials S. L. being on it, and is marked on the bottom, "For the loan of her book, 1823." Pountney and Allies also made a special dinner service to the order of the City Council. Each piece was marked "M. H." (Mansion House), and the date "1828." In the Bristol Museum is a sauce-boat, also some other pieces, belonging to this set, including a plate, tureen cover and stand, and a pie-dish. The tureen is marked "M. H.," and dated "1828." A card is inside it, upon which is written: "This tureen was made and painted in the Bristol Pottery, 1828, was looted by the rioters from the Bristol Mansion House, Queen Square, 1831." It passed into the possession of Mrs. Allen, of Henbury, with four other pieces of the same service. Three were bequeathed at her death to several different relatives. Mrs. Rowles, of Bristol, received the tureen. From her it was purchased in 1904.

Mr. Wildblood, of Burslem, was the designer and engraver of nearly all the printed patterns made for Pountney and Allies and Pountney and Goldney, and amongst these the commonest design was the willow pattern. Another design, of which the only example that I have seen is in the Bristol Museum, is marked on the back of the plate, "The Drama," in a floral scroll. On the front is a representation of the play, with the name, number of the act and scene printed in spaces along the foreground. These were made in sets, each piece having a different act or scene from a variety of plays. About a dozen copper plates would be required for a dinner set alone. Plates of these designs are very rare indeed, and there must have been a great number of different plates engraved to represent scenes even from such plays as those of Shakespeare, which were included. Another



VASE AND PAIR OF TAZZE IN IMITATION OF THE GREEK.

Figures in black. Inscribed on foot of vase, "Taken from Sir William Hamilton's Sketches of Antiques—plates 10 and 40, P & A. Bristol Pottery." Made about 1825 in the time of Pountney and Allies. (P. 123.)

(Once in Trapnell Collection, now in Collection of Herbert Eccles, Esq., Neath.)

SMALL MUG DECORATED IN POLYCHROME.

Mythological subject. Signed by William Fifield, junior. Pountney's Pottery. (P. 181.)

(*Bristol Museum.*)

TWO-HANDLED MUG DECORATED IN STYLE OF DERBY PORCELAIN.

View by William Fifield, junior, about 1850. Pountney's Pottery. (P. 180.)

(*Bristol Museum.*)

pattern made during this firm's existence was called the "Abbey" pattern, and showed ruins in the centre of a heavy floral surround on the flange of the plate or dish. In 1914, on inquiring at the Bristol Pottery for the copper plates from which I wanted prints for the purposes of this book, I was told that they had been sold (half a ton of them) to a Bristol metal merchant, and I found that this merchant had sold them to another in London: and at the office of the latter firm I was again informed that they had been purchased and shipped to Essen in Germany. This only a short time before the war, 1914! Besides the Bristol Pottery copper plates, many of those from Bovey Tracey were also sold, Mr. T. B. Johnston having acquired an interest in that pottery.

Edwin Allies dissolved partnership with J. D. Pountney on March 28th, 1835, and the following is the notice that was issued:—

"Notice is hereby given that the Partnership subsisting between the undersigned John Decimus Pountney and Edwin Allies in the business of Potters carried on in the city of Bristol, under the firm of Pountney and Allies, is this day dissolved by their mutual consent.

"Dated the twenty eight day of March 1835.

JNO. D. POUNTNEY
EDWIN ALLIES.

"Witness
JAS. C. COPHAM
Clerk to Messrs. Cooke and Sons
Solicitors Bristol."

Edwin Allies' fourteen years terminated in the year 1830, on December 30th, but he seems to have remained a partner for five years later.

Gabriel Goldney joined J. D. Pountney on December 30th, 1836. He had previously been employed by the firm as an assistant or traveller and collector of accounts. His name appears amongst the pottery papers as early as September 7th, 1829, when he was acting as a clerk and occasionally as traveller. Before joining Pountney and Allies as an assistant Goldney was associated with Anthony Amatt, sometime a potter, in his worsted and stocking making business at the bottom of Thomas Street and Portwall Lane. Amatt had taken these premises in 1798; they had previously been a crown and flint glass manufactory, the former lessee being Stephens, Cave & Co. The site belonged to St. Mary's church lands, and was sold by the order of the trustees in bankruptcy of William Stephens, glass manufacturer. Amatt's firm traded as Amatt, Harris, Watts & Peall. This business continued to about 1820, when Amatt surrendered the lease and received from the Vestry £1,260.[1]

Mr. Goldney was a thoroughly experienced and capable man as a clerk, traveller and general assistant, but was not in any way a qualified potter, and I rather resent the statement of Hugh Owen in connection with this subject, that my father found the business "beyond his powers," and took Mr. Gabriel Goldney into partnership for seven years, from October 18th, 1836. This date differs from that of the agreement.

As to my father finding the work beyond his powers, he had simply taken as a partner the assistant who was the right-hand man of the firm of Pountney and Allies, and was to take on duties and responsibilities that Mr. Allies had previously exercised. And as to the

1 See Manchee's *Bristol Charities*.

date of the seven years' partnership, the deed says, "It was from the 28th day of March, 1836." Owen continues by stating that Goldney "took the active superintendence of the manufactory." This is entirely wrong. Goldney continued the office work that Allies had done and the care of the cash department, also part of the travelling, my father taking the entire responsibility of the management of the pottery, its works, and its products. He even had a bed in the manager's house where he could rest after seeing that the "china burners" had brought the kilns up to the required maximum heat when firing any important pieces or specially ordered articles.

One proof that Goldney was not a practical potter is that in later years, when he left the pottery, he became Mr. Finzel's traveller and clerk at the Sugar Refinery, Counterslip, Bristol. After leaving there he became clerk to Messrs. Powell, stone-ware potters, of Temple Gate. I am assured by Mr. Septimus Powell that there is no evidence at all of his having been a practical potter in their works; he was simply a useful man of business and a good clerk. As to Mr. Goldney's education, I am told by the Rev. A. B. Beaven, of Leamington, who knew Mr. Goldney's son very well, having been as a boy at the Bristol Grammar School with him, that both the father and the son had distinguished themselves very highly at school. Mr. Beaven attributed the boy's success to the early training of his father, who was a scholar of great ability.

The conditions of Goldney's partnership were as follow :—

John Decimus Pountney was to remain the owner of the property, and to receive a rent from the partnership, for the pottery premises, the coal yard, and use

of utensils; he was also to take three-quarters of the profits.

Gabriel Goldney was to have the use of the dwelling-house, coal and candles free, and one quarter of the profits, or if they should not amount to sufficient, he was to be at liberty to draw at least £150 a year. The capital was estimated at £6,000, £5,000 being supplied by J. D. Pountney; "that is to say, £4,243 being the value of the stock in the business." Also "£756 cash," and the "remaining £1,000 of the said £6,000 to be provided by the said Gabriel Goldney by an appropriation of one half of his share of the profits of the business, until that sum be to his credit as a share of the capital"; and that each partner was to be allowed 5 per cent. interest on the capital paid up.

Hugh Owen also says that Goldney's first care was to "encourage new and experienced hands, who had worked in Staffordshire potteries, etc." This is incorrect. My father employed these new hands from Staffordshire, and went there himself to get them. In each of the partnership agreements it was stated that all apprentices were to be bound to J. D. Pountney as the master potter. The Council House registers show that he had them bound to him. The names of Allies and of Goldney do not appear in these books at all as masters. The deeds also provided that no workman was to be employed by other than Pountney himself, and he it was who later engaged Edward Raby, the noted flower modeller.

Owen says, too, that Goldney, during his superintendence, caused to be made many articles new to the factory, particularly vases tazze and paterae of red-ware, in imitation of the antique. This again is entirely wrong. These imitations of Etruscan ware

EDWARD RABY'S MASTERPIECE.

Made at Pountney's Pottery 1840 (33 in. high). (P. 129.)

(Bristol Pottery Collection.)

were made in the very early days of Pountney and Allies, commencing from the year 1821. One of these vases, of which an illustration is given, and which is now in the Bristol Museum, has scratched on the inside in the red clay the letters $\frac{\text{P.A.}}{\text{B.P.}}$ which are the initials of Pountney and Allies, Bristol Pottery (Plate XXII.).

At the date of the making of these vases Goldney must have been a very young man indeed, only about 21 years old, and he was not then at the pottery. To get the patterns for these imitation Etruscan articles (so called), my father obtained the illustrated work on Greek vases in the collection of Sir William Hamilton.

On a vase of this description that was once in the Trapnell Collection and is now in the collection of Mr. Herbert Eccles is a reference to the origin of the design, in the following words :—"Taken from Sir Wm. Hamilton's Sketches of Antiques. Plates 10 and 40, P. & A. Bristol Pottery."

Plate XXIII. is an illustration of this vase and pair of tazze. On the tazze the word "Hamilton" is on the bottom of each.

The vase which Owen speaks about, 13 in. high, was in my father's collection, and passed into the hands of Mr. William Edkins, and is now, as stated, in the Bristol Museum Collection.

During this second partnership other excellent designs were provided by Wildblood. He engraved the "Bristol" dinner service, upon which appeared views of Bristol Harbour, with Redcliff Church and Parade in the distance (Plate XXIX.), and a small ship in the foreground, upon the sail of which is the letter "D." This letter indicated that the ship was the *David*,

which then belonged to my father, but had previously belonged to Henry Carter. She was used for bringing to the pottery the Welsh coal, the Cornish and Dorsetshire (Poole) clay, and for taking pottery goods to Wales and South of England. Other views upon Pountney and Allies' earthenware are the Avon Gorge, a reach of the Avon, the Hotwells, etc., etc. Dishes and plates with these designs, and those of an earlier date stamped with the incised mark in the shape of a horse-shoe "Pountney and Allies" or "Pountney and Goldney," are now making high prices in the auction rooms.

The date of my father's death was December 30th, 1852, and he was buried at Temple on the 3rd day of the January following. He died very suddenly at the works, aged 63. His funeral was attended by a large number of the workpeople, as will be seen by the notices in the newspapers of that date.

J. D. Pountney had married my mother, Charlotte Fayle Willis, at Corfe Castle, Dorset, in 1844, his first wife having been dead a few years. The second Mrs. Pountney was the daughter of Joseph Willis, land agent to Lord Chancellor Eldon, who owned the clay pits which now extend from Corfe Castle, by the side of the railway, to Wareham. Most of this extensive site was once a farm rented by my grandfather, but the house, called "Norden," and everything else was demolished to get at the clay.

My mother's second name, Fayle, was taken from the surname of her godmother, Miss Fayle, whose firm (Fayle & Co.) leased Lord Eldon's clay pits. The two families of Willis and Pountney had been on friendly terms for a great many years, and one of my mother's sisters had died at my father's house, Freshford

Villa, Richmond Hill, Clifton, when on a visit to the first Mrs. Pountney. During my father's business career he (being a parishioner of Temple) had been churchwarden several times. He restored the Temple pipe, which is a water supply through a pipe laid in a tunnel cut under Knowle Hill and extending from the Totterdown Three Lamps to Messrs. Hare's works, near Bath Bridge, Bristol, across the bridge and so to the parish. This restoration took the form of putting in an iron pipe instead of the lead one previously used, some of which had been stolen or damaged. My father then caused an inscription to be written upon a square earthenware plaque, stating that this had been done in 1846. When the Great Western Railway made their new sidings from St. Anne's, Brislington, through Knowle Hill to the Bedminster excursion platform, they severed this tunnel. The pipes, however, still convey the water underneath the railway. During the work the plaque mentioned above was badly broken. I have collected what pieces remain, and they are put together and can be seen at the Bristol Museum.

Mr. Pountney had always been a very prominent and industrious citizen, both as a Councillor and as an Alderman. The following is taken from Rev. A. B. Beaven's work, *Bristol Lists; Municipal and Miscellaneous* :—

"Pountney, John Decimus, Alderman 1838–50; Mayor 1847–48; died Dec. 30th, 1852, aged 63. Contested Redcliff 1836, 1837; President Dolphin 1848. Vice-President Chamber of Commerce 1845–48; President Gloucestershire Society 1848."

Whilst he was mayor his portrait was painted in oils, life size, ¾ length (Plate XX.). I never knew the artist's

name. This portrait hung at his house in Richmond Hill from the time that it was completed until 1873, when the house (9 Richmond Hill) was sold, and after Mrs. Pountney's death in 1873 the portrait was presented to the city. It is now in the Lord Mayor's parlour at the Council House.

In 1846 the firm of Pountney and Goldney presented to the Bristol Museum a handsome coloured vase, made by Edward Raby and coloured by old William Fifield. The only objection to this excellent piece of earthenware is the unhappy contrast of the various colours which Fifield occasionally employed. This inartistic contrast was a great fault of his, his colours seemed to clash instead of harmonising. My opinion is that if these handsome ornamental pieces had been left in the "biscuit," or glazed in the simple white condition in which they left the hand of Raby, they would be of much more value to-day, and of much more elegant and chaste appearance.

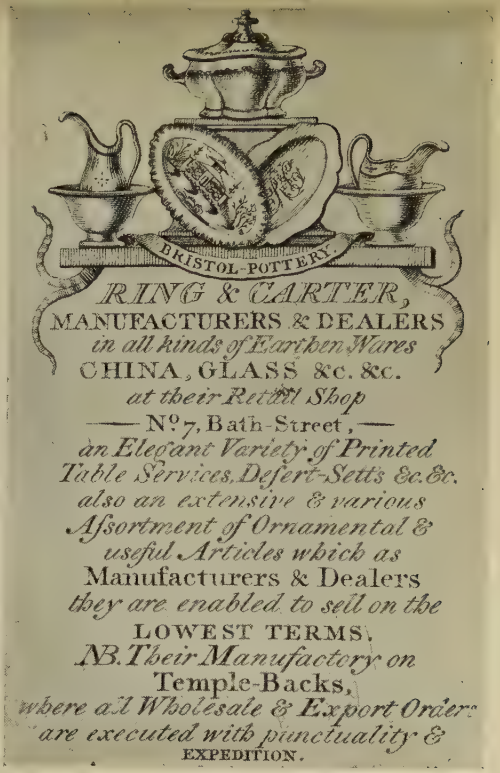
At the Bristol Museum Raby's work as a modeller has for years been attributed to J. G. Hawly, but this is incorrect. From this it will be seen that Raby has been deprived of the honour of his very artistic work and of the kudos due to him. He was the only artist after Richard Champion's time who produced the wonderful flower in relief decoration in parian upon earthenware. Specimens of Raby's flower plaques are placed in recesses beneath the present High Cross in College Green. My father was the Treasurer to the fund in 18'.

The Museum authorities have now rectified the error. The vase was made and presented in 1846. Hawley was never engaged at the pottery until 1849 or 1850. Besides this, he never was an active

GROUP (5 IN. HIGH): HAWTHORN TREE, BIRD, NEST AND YOUNG, SERPENT, ETC.

Made by Edward Raby as a present to Mrs. C. F. Pountney, 1849. (P. 127.)

(*Bristol Museum.*)



TRADE CARD.

potter, and took no part in the decorating of the ware when he did join the pottery staff. His work was the supervision of the men, the general management of the material brought to the pottery, and seeing that the goods made were delivered as required. He also had to do with the payment of all the hands, and to take general charge of the works. He lived on the premises. He remained at the pottery only a few years after my father's death, and then set up for himself elsewhere as a stone-ware potter. He married Miss Eager, the daughter of the landlord of the " King's Head," in Temple Street.

All of those pieces of Raby's work that are coloured were done by William Fifield. The most effective pieces are those which are left in the white biscuit state. I have given several illustrations of these, and I wish especially to draw attention to the small group, consisting of a beehive beneath a may bush in full bloom (Plate XXVI.). Bees are shown upon the hive, a little flight of steps with hand-rails leading towards it. On the left-hand side of the observer will be seen a nest of young birds, almost on the ground, and just above appears the head of a snake about to devour them. The mother bird is shown in the foliage above the hive, with her feathers ruffling in her anger and despair. When one considers that each feather of this bird was made and adjusted separately ; that the bodies and wings and legs of the bees were all separately manufactured, and placed together when the clay was in a wet state ; that each little stem of may bloom was made by rolling the clay round a piece of fine cotton, the bloom then being attached to the end of the cotton leaf by leaf, and the stamens being added afterwards, it will give some idea of the immense

amount of patience and devotion to his art shown by Raby.

With regard to these special pieces, however, it seems that Raby was not always to be relied upon after he had received his wages, which considering the wages of that time were exceedingly good, amounting as they did to nearly £1 a day for every day of the week. He would occasionally be absent for a week or more on a regular drinking bout, and it was after one of these lapses that my father dismissed him. For a little time Raby was missing. The next that was heard of him was that he appeared at my mother's house in Richmond Hill one day when my father was absent at business. On my mother going to see him he produced the beautiful piece of work just described, and told her that he had done it during his "holiday," and had got the men at the works to fire it for him without the master's knowledge. Having completed it, he thought he would come and offer it to the "young missis," but on condition that she persuaded the "old master" to take him on again. My mother asked him to leave it, and promised to do her best to get him reinstated. I know that the "young missis" soon induced the "old master" to reinstate the delinquent artist, as she felt that she could not part with so handsome a present.

After the death of my father, Raby remained with my mother for many years, and the work which he turned out was of the same high quality; and my mother told me that his lapses were but few and far between. This clever artist was a very kindly old man, for he seemed old at that time to me, and he used to try and teach my youngest sister and myself how to model those little leaves of his. The only thing that I was able to accomplish was rolling the

clay round a bit of cotton, but my sister was more successful, and she could manage to model small leaves, etc.

At one time my mother exhibited this piece of his work which Raby had given her. She put it upon the centre of a stall over which she was presiding at a bazaar held at the Victoria Rooms. At this time William Ewart Gladstone, M.P., was forming a collection of rare china, and one of his agents was instructed to buy this specimen if possible. My mother told me that the agent offered as much as £60 for it, but she declined to sell. In the end, when she was compelled to part with her own collection, Mr. William Edkins gave her about £15 for it.

In the late Miss Priscilla Fry's collection was a bunch of flowers in white biscuit parian (Plate XXVII.) by Raby, with the following ticket, written and signed by Mr. Francis Fry, on the side of it :—

"This bunch of flowers was made at the Bristol earthenware pottery about 1860. Francis Fry, 1880."

I was surprised at the end of the year 1919 to come suddenly across the handsomest and best piece of work ever exhibited by Edward Raby. It consists of a large vase (Plate XXV.), similar to that in the Bristol Museum, but very much larger. It was in the collection of Mrs. H. L. Hardwicke, at Tytherington Manor House. I remembered it at once as soon as I saw it, and told Mr. Hardwicke that it was the "show piece" in the great showroom at the Bristol Pottery sixty years ago. I remember that it stood upon the raised centre of a very long show table running down the middle of the room, and it was under a large glass

shade. Mr. Hardwicke then handed me two letters, one of which I print below. These prove without doubt that this is the same vase I remember seeing as a youth.

12 Charlotte Street,
Park Street,
Bristol,
April 28th, 1876.

Dear Sir,

I herewith enclose you a few Memorandums descriptive of your fine Bristol Vase—and I have no doubt but that it was made for the "Show Room" at the Bristol Potterys and not for sale.

I had a very fine inkstand (modelled by the same artist that executed your vase) which I purchased of the late Mrs. Pountney—who informed me that Mr. Pountney had it made as a present for the first Mrs. Pountney, and she gave me much information respecting "Rabey" (*sic*) and other artists who worked at the Water Lane Pottery, Bristol.

I am, Dear Sir,
Yours very truly,
William Edkins.

To William Smith, Esq.,
Sundon House, Clifton.

This fine vase was made at the Water Lane Pottery, Bristol, about 1840, by Messrs. Pountney and Goldney.

The exquisite raised flower-work with which the surface is enamelled was modelled by Edward Raby.

It far exceeds in size and importance the one in the Bristol Museum, which was presented by Messrs. Pountney and Goldney, the following being an extract from the book in which the donations to the Museum are entered :—

BISCUIT PARIAN, FLOWERS IN RELIEF, BY EDWARD RABY. (P. 129.)

Pountney & Goldney, about 1847.

(*The late Miss Priscilla Fry's Collection, Bristol.*)

PLAQUE IN BISCUIT PARIAN BY EDWARD RABY. (P. 132.)

Pountney and Goldney.

"1846.
"Oct. 7th.

"MESSRS. POUNTNEY AND GOLDNEY, BRISTOL POTTERY.

"A handsome Vase, ornamented with Flowers, being a fine specimen of Bristol Pottery manufacture."

WILLIAM EDKINS,

April, 1876.

Mrs. Hardwicke's vase measures to the top of the cover just over 33 in., or 10 in. more than the one at the Bristol Museum. The handles are of a different shape and much more solid and ornamental, coloured in yellow, with gold lines upon the yellow. It is 12 in. from handle to handle, and the same number of inches in diameter across the body. In painting this specimen Fifield has made no mistake as to the contrasting colours of the various flowers. They are all perfectly artistic, and the toning of the dahlias, for instance, which shade from dark outer petals to a pale coloured centre, is not only harmonious, but a most perfect piece of ornamentation. One cannot be surprised that this perfect example was selected by my father and his partner as an attractive advertisement of the best class of work done at the pottery. I am told that when Mr. Edkins sold it the price given was either £80 or 80 guineas.

Raby left the Bristol Pottery in 1864, and died at Hanley in Staffordshire, his native place, in 1867. Owen says that he had a son named Samuel, who went to the Royal Porcelain Works, Worcester, about 1856. Raby made innumerable brooches of flowers in relief, which were sold to the trade in dozens or scores during the last years of his employment. In the Bristol Museum are several other pieces of similar work, but

all left in the white biscuit state. One of these consists of a blue ground plaque, on which he has built up an elaborate basket of flowers. This is one of the handsomest and largest of the kind, and was left to Bristol Museum by the late Mr. D. M.W. Bullock (Plate XXVII.). A similar piece, which the Museum acquired by purchase, is much smaller, but not at all less beautiful, and was purchased from the collection of the late Canon Ellacombe, Vicar of Bitton. Mr. Ellacombe told me, about a year before his death, that he purchased this at the pottery about the year 1864, and it was sold to him as the last specimen made there by Edward Raby. In the late Miss Priscilla Fry's collection is another model in the same style. (Plate XXVII.)

After my father's death my mother immediately devoted her whole time to the work of the Bristol Pottery. She was there daily from early till late for nearly twenty years, until my elder brother, John, was able to assist her. Unfortunately, however, being entirely unused to trade accounts and the general management of the staff of a works, she was constantly defrauded of considerable sums of money, and in the end one of the clerks, who was quite young, disappeared with a sum of money amounting to nearly £1,400. My mother made no attempt to prosecute him, as his widowed mother, who was a very old customer at the pottery, would have suffered more than the son. She bore her losses bravely for a little time, but as she was in failing health, and much depressed owing to the competition in business, she was at length induced by her solicitor to sell.

One of her most loyal and trusted servants in the office was Mr. Tasker, who had been with the firm for twenty-eight years. He left not many years after my

father's death, and was presented by the staff, the workmen, and the proprietress with a very handsome silver inkstand suitably engraved. This inkstand is still in the possession of Mr. Tasker's widow, who lives in All Saints' Road, Clifton. This lady also has a jug large enough to hold about two quarts, which was painted by Fifield with a picture of the kilns and other workshops, stables, etc., belonging to the pottery, which were built on the Ring distillery portion of the site.

One other man whose name I should like to mention as being a most energetic and kindly helper in my mother's time is Mr. Charles F. Brasher. He was taken into the pottery by my father as a boy, and worked in the office from his fourteenth year. It was he who discovered his master in a dying condition from an apoplectic stroke at the works, and helped to remove him to a room in the manager's house, where he died in a few hours. Mr. Brasher grew up to be one of the smartest travellers in the earthenware trade, and remained in that capacity with my mother until the pottery was sold in 1872. I believe he continued for a short time after that date with the new owner, but of this I am not sure. He died in August, 1917, aged 81, and I shall always regret that I can no longer listen to his merry tales of our youthful experiences of sixty years ago. He was one of the kindest of men, and without doubt one of the best judges of porcelain that I have ever met. By the way in which the porcelain would resist or accept the heat of his hand he could tell if it were hard or soft paste in the dark, and would generally be right in naming the pottery at which it was made. This art he endeavoured to communicate to me, and to some extent he

succeeded. Mr. Brasher's opinion was always sought after and much valued by collectors who knew him.

My mother was succeeded by Captain Halsted Cobden. In 1878 Mr. Patrick Johnston and Mr. Rogers, both solicitors, purchased the concern. Mr. Rogers managed the business. A discovery of a new glaze was made under their proprietorship by Mr. Tom Kane, a clever decorator, who had been with Mr. Bernard More,[1] of Stoke-on-Trent. It consisted of a lustrous finish over dark marbling decoration, the effect being like that on shot silk. A pair of vases are in the possession of Mr. Harry Vassall, of Oldbury Court, and one vase is in the possession of Miss Harding, of Wick House, Brislington. The pieces are marked "Bristol," the cross and the date 3/84. In 1883 Mr. Rogers was bought out by Mr. Patrick Johnston, whose nephew, Mr. T. B. Johnston, had joined the works a year before. Mr. P. Johnston died in 1884 and the business, which had not been enjoying good times, got into Chancery. In 1886 the old Temple Works were sold and the business removed to Victoria Pottery, St. Philip's Marsh. This proved the turning-point in the fortunes of the concern. In 1889 Mr. T. B. Johnston and Mr. Charles Burn[2] formed it into a Limited Company. The newest machinery was introduced to replace hand work, and the pottery was brought up to date. With the object of securing additional capital for the

[1] Mr. Bernard More is well known as the leading pottery expert in this country, and is famous for his reproduction of the Chinese Red or Rouge Flambe. He has a world-wide reputation.

[2] The late Mr. Charles Burn was recommended to Mrs. Pountney as a young clerk, almost a boy, by Mr. J. T. Francombe, the present Lord Mayor of Bristol. By his industry, his close attention to business and his other valuable qualities, Mr. Burn became a partner in the business some twenty-five years later.

PARIAN BISCUIT FIGURE OF THE GREEK SLAVE.

Temple Back Pottery, 1850–60.

(Mr. Abbott's Collection, Keynsham.)

"BRISTOL" DINNER SET.

The Harbour, Redcliff Church and the Ship *David* that belonged to the Pottery Proprietors. (P. 123.)

Pountney and Allies.

(Bristol Museum.)

"BRISTOL" DINNER SET.

Views of Avon Gorge. Pountney and Allies.

(Bristol Museum.)

purpose of erecting a new factory, Mr. Heward Bell joined the firm in 1899. In 1906 matters had prospered so well that an entirely new factory which had been built for them at Fishponds was ready for occupation, and they removed to it. It was the best equipped pottery in the country. In 1913 the American Government appointed a Commission to make thorough inquiry into the Potting Industry in America, England, France, Germany, and Austria. The new factory at Fishponds, erected seven years before the publication of this Report, contained all the new methods suggested in that Report.

The present premises are four times as large as those at Temple Back. The firm for many years has reproduced on their earthenware some of the excellent patterns employed by Richard Champion, the porcelain maker. The present-day output consists of dinner ware of semi-porcelain and toilet ware of similar quality. An entirely new branch is the manufacture of sanitary ware, lavatory basins and white glazed wall tiles. This branch has been very successful.

The present proprietors have introduced welfare work amongst the people. They have a lady superintendent and a canteen with messing arrangements. An institute and sports club has been started, which includes indoor games with billiards, reading-rooms and cardrooms. Out-door sports, with cricket, tennis, football, etc., are held on their own ground adjoining the factory.

CHAPTER X

REDCLIFF POTTERIES—JOSEPH FLOWER

It will have been seen in the preceding pages that Joseph Flower was the son of a father of the same name, who was a crate maker. The father is described in the Redcliff registers (see the burial of his son William, May 27th, 1730) as a crate maker to the glass-house and pot-house. As before stated, this glass-house may have been Lowdin's, which was below the west end of St. Mary Redcliff Church, by the river, or it may have been at some distance from the east end of the church, near Red Lane, and by Temple Gate. I think that Joseph Flower must have been married during his apprenticeship, for I find in 1742, on January 7th, in the Redcliff registers, Joseph and Sarah Flower had a son named Joseph baptised. In 1745 another son, Thomas, was baptised, and in 1746 another, named Joseph; whilst in 1749 one of the Josephs was buried, probably the second, as it is unlikely that he would have named two sons Joseph in succession unless the first had been dead. I have not traced the death of the son Thomas or the other Joseph, but there is reason to believe that they died young. Only one daughter lived, and her marriage is recorded later.

Soon after 1740 Flower must have devoted himself to the making of a pair of perfect dishes, which he painted in blue on white enamel, depicting the

bombardment of Chagre, on the north coast of Panama.[1] One of these dishes was in the collection of Mrs. E. J. Swann, of Leigh Woods, Bristol, and the other belonged to her sister, Miss Fussell, of Albert Road, Clifton. It is Miss Fussell's plate which forms the subject of the illustration (Plate XXXII.). Both of these dishes were sold to Dr. Glaisher, of Trinity College, Cambridge, a few years ago; he presented one to the Victoria and Albert Museum as a gift to the nation, and the other is in the FitzWilliam Museum at Cambridge, which has many specimens from his wonderful ceramic collection. It was through the kind offices of Mr. Rackham that they were brought to Dr. Glaisher's notice, and it was suggested to him that he should buy both, with a view to giving one to the Victoria and Albert Museum, which he eventually did. It was understood by me that Dr. Glaisher would not purchase until he was assured that the Bristol authorities had absolutely declined to secure them for the city. With this object I approached the Chairman of the Committee, and was informed that the Bristol Museum was not in a position to purchase on account of the lack of funds caused by the War; thus Bristol lost two of the most wonderful works of art of this period.

An unfortunate clerical error was overlooked by Hugh Owen in his description of these dishes, which were then the property of Mr. James Flower Fussell, of Abbots Leigh. He puts the size as 6 in. diameter; the real dimensions are nearly 18 in. The plates are painted in blue upon white enamel, the potting and

[1] This drawing of the bombardment of Chagre was no doubt taken from a print issued soon after the news got to England of the success of the engagement. *The Gentleman's Magazine*, 1740, vol. x., p. 350, gives a description with a map. The original of Flower's drawing has not yet been found by me.

enamel of the body are excellent, but several holes show here and there on the front surface, and a greater number on the back. A scroll at the top of each contains the name of the subject, "The taking of Chagre in the West Indies by Admiral Vernon. 1740," the words being in the centre of these scrolls. On the right and left ends of the scrolls is a sort of index to the picture, as follows :—

"A. The town of Chagre (on the left-hand side of the picture).
B. The Castle.
C. The Custom House in flames.
D. Two Spanish ships sinking."

On the right-hand side of the scroll is written :—

"E.E.E. goods from ye Custom House.
F.F. Bomb ketches.
G. Flag of truce hung out by Spain."

The following is a rough description of the entire scene :—

Winding from the bottom of the plate to the top, including each rim, is the River Chagre with the name painted upon it, and warships, etc., in the foreground. The river disappears amongst mountains at the top of the picture. Two sinking ships are seen in the centre, and in the left foreground three figures and a dog are seen running away from the river-side. On the right the wounded are being carried along the shore to an ambulance ship only the stern of which appears, and upon it the Union Jack. On the left centre is the town, with the church upon an eminence, which is marked A. Above the church, on the same side, is lettered, "The road from Portobello," and on the opposite side, "The road to Panama," and the distance

$14\frac{1}{2}$ IN. DISH PAINTED IN POLYCHROME AND SIGNED ON THE BACK "J. E. N. 1733" (JOHN AND ESTHER NIGLETT), AT FRANK'S POTTERY, REDCLIFF. (P. 171.)

(Bristol Museum.)

to each place in miles is given. There is no mark of any description on the backs of these dishes.

Another beautiful piece which this potter produced (Plate XXXV.), next in importance to these dishes, is a punch-bowl, measuring 12¾ in. across the top, 7¼ in. across the foot, and 8¾ in. in height. (This bowl is in Mrs. Swann's collection, and is illustrated, with one of the Chagre dishes, in the catalogue of "Early English Earthenware" shown at the Burlington Fine Arts Club in 1914, page 62, plate 23.)

The decoration of the bowl is in blue upon white enamel. Four panels surrounding it are divided by pillars, one panel contains a pastoral scene with two lovers and a third man, with glasses, drinking, and a woman with a basket upon her head leading a child. Another shows five men sitting round three sides of a table drinking and smoking long clay pipes, the floor of the room being tiled. In another panel is a ship flying a Union Jack, with two other ships in the distance, and a fort on a cliff with a gun put out of action, and soldiers shown fighting in the fort. The fourth panel contains a representation of Time, with the hour-glass and scythe, on the right, another figure with arms extended upon the left and a central figure slightly above the others. On the inside of the bowl is written on a scroll, "Joseph Flower, sculp. 1747,"[1] and at the bottom of the bowl is the same picture of the five men sitting at three sides of a table.

Between this last picture and the upper edge of the bowl is the complete melody, with words, of a drinking song. The music of this song was so charming and attractive that I determined if possible to discover

[1] Hugh Owen says that this bowl is not signed or dated, and he also gives incorrect dimensions.

its origin. With the help of my friend, the late Mr. E. T. Morgan, who had been most kind in assisting me in other ways, I traced it to a book entitled—

On page 33 we found a rota by Henry Purcell, the music and words of which were those painted on the bowl. The book was compiled by R. Broderip, and published at the above date. He makes some interesting remarks on the work of this great English composer, who was born in the year 1658, and subsequent to the restoration of Charles II. was appointed Gentleman of the Chapel Royal. The gaiety of the Court during that monarch's reign gave birth to many catches and rotas written by this great composer, and indeed they are so admirable for their pleasantry, harmony and attractiveness that they have never been excelled, and hardly ever equalled. I have given illustrations,

photographed, owing to the discolouration of the pages, from tracings of the title-page of this old book, and also of the music and words of the song which appears upon the bowl.

Another most interesting piece in Mrs. Swann's collection (Plate XXXIV.) is a caudle cup or pap warmer. It is in three sections: the lower one for the lamp wick has marks front and back and handles at sides, the second for the food has two leaf-shaped handles, and the third is the cover fitted with a caudle holder. On the lower portion is a landscape in blue and white. This was also lent to the Burlington Fine Arts Club for their "Early English Earthenware" Exhibition in 1913, but was not illustrated in the catalogue. Heat was obtained by a floating wick in a small container placed in the lower receptacle below the food vessel; the container is missing.

Flower seems to have produced a great number of these beautiful little pieces. There is one in the collection of Mrs. Hemming, of Hawley, Surrey. In this one, which still retains the little container for the oil, the masks over the opening for the lamp and at the back are more pronounced, and not like those of the one in the Swann Collection. In the collection of old appliances at Messrs. Burroughs and Wellcome's, Wholesale Chemists, London, are several of these caudle cups.

Another excellent piece is in the collection of Miss Fussell. This consists of a colander, that is, a small bowl with its top entirely covered, and this covering pierced with small holes for percolation (see Plate XXXIII.). At the side of the bowl is an opening, about ½in. wide and 1½in. long, just below the top rim, through which the contents can pass. I remember seeing these in

use when I was a youth for the making of punch, and I believe the process was as follows : The sugar and spices, lemon or orange, etc., were cut up and placed on the top of the colander, the small bowl standing upon a pot or small inverted basin in the centre of a large punch-bowl. The boiling water was then poured over the fruit, spices, etc., and wine or other ingredients necessary for the concoction were then also poured over the fruit, this liquid mixing with the first. Water was then again poured over the fruit, and more sugar added if required. The punch was ladled into glasses from the large bowl. These colander bowls are sometimes mistaken for sponge trays and flower holders.

The above-mentioned bowl was exhibited at the Burlington Fine Arts Club in 1914. It has a view of shipping with a landscape in the distance, forming a continuous picture all round the outside. The top is decorated with flowers, in blue, and small circles, and on the bottom are the initials "J.F. 1751." Joseph Flower would at this time have been 28 years old. Another beautiful dish in the Swann Collection (Plate XXXVI.) depicts Joshua commanding the sun to stand still. The figure is in the centre of the plate, and the text is written all round the picture. On the flange is a conventional floral decoration. The plate is not signed, but on the back is a sprig of budding blossom, a copy of the prunus spray often seen on the underside of Chinese porcelain dishes. Upon nearly all his unmarked pieces Flower uses this floral emblem, perhaps intended as a rebus on his name.

Another piece of music, entitled "Toping Jack" (Plate XLIV.), reproduced on a plaque with rounded head, which hung (probably for about 130 years) in the

10 IN. PLATE.

Yellow enamel decoration in manganese purple. Joseph Flower's Pottery.

(Mr. A. H. Hurst's Collection, York.) (P. 153.)

10 IN. PLATE BY MICHAEL EDKINS.

Joseph Flower's Pottery.

(Bristol Museum.)

PAIR OF DISHES IN POLYCHROME, PAINTED BY J. NIGLETT ABOUT 1730. (P. 172.)

The dishes bear the written initial of Thomas Frank.

(Mrs. E. S. Coats' Collection, Sundrum, Ayr.)

Trout Tavern in Cherry Lane, North Street, Stokes Croft, is now the property of Mrs. P. G. A. Smith, of 119 Chesterfield Road, Bristol, daughter of the late owner of the tavern, Mr. H. J. Butler, having been purchased by her parents with the tavern and retained by them when they sold the premises. That the plaque came from the "Trout" is doubtless due to that inn having been frequented both by Joseph Flower and by Michael Edkins.

Edkins lived on St. James's Parade, close to St. James's Church, in 1779, and probably long before that date, and Flower had lived at his shop, No. 2 the Quay, which was next to "Small Street Gate," on the bank of the River Frome, till after his second marriage in 1771. There was only the length of Lewin's Mead between their two houses. Flower and Edkins were both musical men, both pottery artists, and each of them at times gave concerts, chiefly at the Tailors' Hall in Broad Street, where sometimes they had benefits. Under these circumstances, what is more likely than that Flower should have made this plaque for presentation to the proprietor of the tavern where he and Edkins were in the habit of meeting?

In November, 1919, I discovered in the possession of Mrs. Parmiter (a descendant of Michael Edkins, living at 14 Waverley Road, Bristol) a pewter snuff-box made by Henry Burgum, bearing the initials "M. E." Mrs. Parmiter also found a copper plate from which Edkins had his benefit tickets printed. Both of the articles she willingly presented to the Bristol Museum on my suggestion. Owen quotes some particulars of Michael Edkins, written by his grandson William about 1840, stating that his first friends in Bristol were "Thomas Patience and the Hope family, who were delft

ware potters." Neither Patience nor Hope made any delft ware. The former had the stone-ware pottery at the top of Temple Street, near Counterslip, and later in Temple Street, and Hope owned that in Temple Street almost opposite the church, which afterwards developed into the firm of Hope and Bright. Both potteries produced stone-ware only. Thomas Patience's wife, however, was the sister of Thomas Cantle, the proprietor of the Temple Back Pottery. Owen gives a list of the actors who played for the benefit of Michael Edkins on July 31st, 1772. The play was *As You Like It.* Edkins took the part of Silvius, singing two songs, "A Hunting Song" and "The Wood Lark Whistles." Owen further says that John Hope was apprenticed to Richard Frank. The Apprentices' List gives no support to this statement.

Flower's first wife, Sarah, died in 1767, and in *Felix Farley's Journal* of April 25th of that year the following notice occurs :—

"Wednesday died Mrs. Flower, wife of Mr. Joseph Flower who keeps an earthenware-house at the side of the Quay."

On the 29th of June in the same year Flower advertised his furniture, etc., to be sold, as follows :—

"June 20th 1767. To be sold by Auction on Monday next the 22nd Instant, June, All the Household Goods and Brewing utensils of Mr. Joseph Flower, at his Dwelling House at Small Street Gate (leaving off Housekeeping).

"The sale to begin at Ten o'clock and continued till Sold.

"D. CHERRY AND SON Auctioneers.

"... The said Dwelling House to be lett and may be enter'd upon immediately, being very convenient, and having plenty of Spring and Rain Water etc. and will be accomodated as required for a large or a small Family

"Enquire at the said House.

"The Trade will be continued as usual, at the Warehouses, there being a very good Assortment of Fine and coarse Earthen, stone and Glass Wares, and Merchants, Shopkeepers and Others, may depend on being served in the best and cheapest manner by

"Their very humble Servant

"Jos Flower."

This advertisement contains the only reference that I have seen to the gate at the lower end of Small Street. The sale does not seem to have terminated Joseph Flower's residence at this place, for in 1771, on the 11th of May, the following notice appears in *Felix Farley's Journal*:—

"Sunday was married at St. James Church, Mr. Joseph Flower potter, at the head of the Quay, to Mrs. Phillips, widow of the late Mr. Phillips, schoolmaster of this City."

The church registers show that this marriage took place on May 5th, 1771, and that the witnesses were Benjamin Quarman and Elizabeth Buckingham. Benjamin Quarman was a potter who had in 1745 been apprenticed to Thomas Taylor and Sarah, late of Brislington, but then of Redcliff. Upon the death of Thomas Taylor, senr., in May, 1747, the pupil Quarman was transferred to Thomas Cantle of the Temple Pottery. The Poll Book shows that in 1774 Quarman was manager at the Isleworth Pottery, Middlesex.

In the same year Flower's daughter was married, the following being the announcement in the newspaper :—

"Thursday Morning was married at St. Nicholas Church Mr. Mayor to Miss Flower, daughter of Mr. Joseph Flower, potter, at the head of the Quay."

This house at the head of the Quay in which Flower lived was also his shop, where he exposed his goods for sale. His factory was always at the back of Canynge's house in Redcliff Street. When new flower mills were first built on this site, in 1875, Hugh Owen obtained fragments from the pottery, and sent them to Sir Arthur Church for examination, describing them erroneously as being from Richard Frank's pottery. Frank's pottery was two hundred yards nearer Redcliff Parade, though it was also on Redcliff Back.

In a picture in Owen's book, which he says was made "after sketches by Nicholas Pocock," he has shown the kilns of Frank's and Flower's potteries, their names being printed in the margin below. He has made an error in the placing of them. He shows a kiln, described as one of Flower's, upon what is now known as The Grove or south side of Queen Square, whereas none is seen there in any of Pocock's sketches. Yet Owen clearly intended the kiln to appear upon this spot, as in his engraving the sails and masts of a vessel in the reach of the Avon, towards Bristol Bridge, are obscured by it. Not being a native of Bristol, but Belgian by birth, he may have mistaken this part for the Quay (as he also mistook the addresses of Flower's shops, first on the Quay and then in Corn Street) for the site of his pottery. On page 327 of

ONE OF A PAIR OF 18 IN. DISHES, "THE TAKING OF CHAGRE, IN THE WEST INDIES, 1740." (P. 137, 173.)

Joseph Flower, Redcliff.

(*Dr. Glaisher's Collection.*)

Owen's book, facing the plate referred to, he says: "Frank's delft pottery was discovered in excavating behind the premises commonly known as Canynge's House in Redcliff Street, occupied by Mr. Jefferies, bookseller," where were discovered the fragments sent to Professor Church for examination as being from Frank's pottery. That this was a very mistaken idea is shown by the description of the site of Frank's pottery and its surroundings given in Arnee Frank's Memoirs.[1] The only premises used by Flower for his pottery manufacture were at the back of Canynge's house. The fragments there found and sent to Professor Church were all attributable to Flower. Whether these premises had been a pottery or a glass-house before Flower's time I do not know. It has proved too difficult to find out.

Part of Lowdin's Glass-house appears in Owen's woodcut as the dark building at the foot of Redcliff Church tower, but not the cone, though this was standing when Pocock made his sketches. Owen bears testimony (p. 328) to the absence of crazing on fragments he found and to the excellence of manufacture, which statements must now be transferred to Flower's wares instead of Frank's. Every student of the subject will observe that Joseph Flower's productions showed a better result in the potting, enamelling and decorating than those of any other pottery in operation at the same time.

Owen refers to Professor Church's "critical examination of a small gally-pot of delft ware" found near this site, and mentions that the enamel upon it was of a "distinctly greenish blue tint, very uniform in texture and colour." This tint of enamel was, I think, invented

[1] See page 159 *et seq.*

and used by Joseph Flower only. Flower's beautiful borders to plates, tiles, bowls, etc., drawn in white upon more or less deeply tinted enamel, are well known. The technique is sometimes described from analogies in Italian maiolica as bianco sopra bianco. In the moat, near Redcliff Gate, I dug up a fragment of this ware. It is of the deepest tinted blue enamel that I have ever seen, and is painted in the style used upon a jug in the Bristol Museum, upon which are the name and date Thomas Rowland 17 63 and from it I have named this particular style of painting the "Rowland Style" (details of which are given later under Delft Ware Painters).

In the Charbonnier Collection at the Bristol Museum is a plate of the same character, with the bianco sopra border, which distinctly connects it with Flower's pottery. Another specimen is a punch-bowl in the collection of Mr. Ackland, with similarly coloured flowers and white border on a deep blue tint enamel. Mrs. Hemming claims that the same decoration, but without the bianco sopra bianco bordering, appears upon the delft ware produced at Shaw's pottery in Liverpool, which she attributes to the pencil of Fazackerley. The script initial "B," however, clearly painted on the back of a 9 in. plate, the front of which is decorated in this particular style, in blue, red, yellow and light green picked out with thin brown lines, indicates that the painter's surname commenced with the letter "B" if the "B" does not stand for the name of the potter. Who he was is still a mystery, but I have no doubt that the same man painted the jug with Rowland's name upon it, dated 1763. Owing to the number of illustrations, this one unfortunately has to be omitted.

The plate is in the collection of Mr. W. R. Ackland, who I am sure would be pleased to show it to any student or collector.

Another 12 in. plate, No. G.1427, Bristol Museum, is decorated with sage green foliage, and yellow and blue flowers, with a light puce rock, blue fence, etc., and has on the back of it the script "F" of Thomas Frank. Was Frank the potter? Might the painter have been Bowen or Brittan? We have no evidence that Brittan painted much ware.

The painting of these flowers is done in a manner peculiar to the artist, much more modern in style than that employed by any other decorators of that period in Bristol or in Liverpool. It is therefore possible that the artist went to or came from Liverpool, which would account for his name being difficult to obtain. A coincidence, however, is that a youth named Thomas, son of Thomas Rowland, a labourer, was apprenticed to Thomas Taylor, of Brislington, who in 1739 removed to Redcliff Street with his brother and Riley. Rowland's name also appears in the Burgess Roll as follows:—

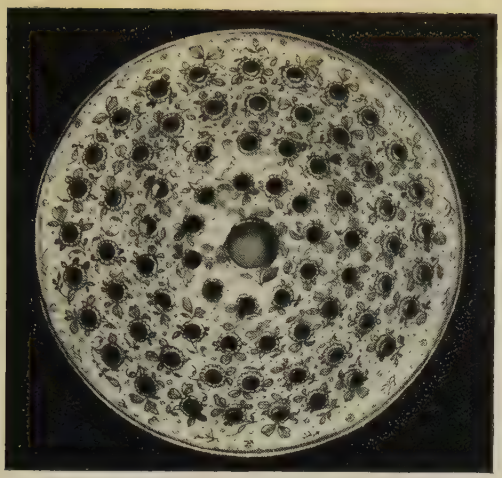
"13th of October, 1774, Thomas Rowland Gallipot maker admitted to the liberties of the City for that he was the apprentice of Thomas Taylor deceased."

Rowland was created a freeman to obtain his vote for the election when Edmund Burke and Henry Cruger were returned that year. This notice tends to show that Rowland the gallipot maker may also have been Rowland the pottery artist. At the same time, it must be remembered that the Taylors and their sons, and Richard Riley their partner, were mostly clever artists as well as potters.

Rowland's name does not appear after this date as far as I have been able to discover, and he did not vote in the 1781 election. It is possible that he had gone to Shaw's factory at Liverpool at this time. The fact that the jug in the Bristol Museum has the name and date upon the face of it instead of under the foot would lead one to believe that it was painted by another artist for presentation to Rowland himself. In any case, if the artist went to Liverpool and there decorated Liverpool ware a chance may yet arise of discovering whether his name was Rowland, Taylor, Riley or some other.

One of the most prolific artists in Bristol was John Bowen, the son of a Bristol watchmaker. He had been apprenticed in April, 1734, to John Weaver and Hester, his wife, of the Limekiln Lane Pottery. At Weaver's death he was transferred in January, 1735, to Charles Christopher, and again in April, 1739, to Joseph Bundy, of the same factory. Bowen also worked for Joseph Flower, Thomas Frank, the Taylors, and Thomas Cantle.

In the house at the corner of St. Michael's Park, Bristol, which I have referred to under the heading of Temple Pottery (p. 82), are a dairy and larder adjoining. The whole of the walls of this outbuilding are lined with tiles painted by Bowen, from a height of about five feet down to the shelves below, which shelves are also entirely covered in the same way. Some of these tiles have suffered badly in the course of time, the house having been used as a school and the shelves for the playboxes of the scholars. Hundreds of the tiles are still perfect, but the subjects depicted upon them are repeated in a great many instances, amongst them being two females in enormous crinolines



COLANDER BOWL. (P. 141, 174.)

Joseph Flower, Redcliff.

(*Miss Fussell's Collection, Bristol, a great-granddaughter of the maker.*)

PAP-WARMER (10½ IN. HIGH). (P. 174.)

Joseph Flower.

(Mrs. Swann's Collection, a great-granddaughter of the maker.)

beneath Bowen's typical tree, and various similar designs.

A dinner set which Bowen ornamented for Flower (Plate XLI.) represents a large one-storied building with towers at each corner, and upon an island a church with a spire. Upon the water which forms the fore part are some small sailing vessels, and a boatman is taking a passenger across the water in a small boat. The legs of the former are made in the quaintest fashion from the knee downwards. He appears to be wearing knickerbockers, the lower part of his legs being drawn by one front stroke and a triangular stroke at the back very high up to form the calf. In the foreground on the left side of the picture is a very tall thin-stemmed tree, treated in Bowen's characteristic and unmistakable manner, with a fairly large sponged head, at some distance below which is another cluster of foliage, with another similar cluster below that again, the stem showing in between.

When he had to increase the size of his picture to cover the surface of a larger dish Bowen would add to the expanse of water, and put another boat or two here and there upon the flange. He invariably put a flight of birds in his pictures, generally in the V-shaped formation in which wild ducks follow their drake. Nearly if not all of Bowen's work is in blue upon white or tinted enamel. In the Bristol Museum and in the collection of Mr. W. R. Ackland are small plates, for dessert, with the above described ornamentation, which have a waved or serrated edge in the form of the silver salver of about 1730. They are extremely pretty and ornamental, as is shown by the illustration.

Another beautiful dinner set which has some extremely large dishes, measuring 14 in. in diameter,

was designed by this artist. The view upon this set is somewhat similar to the two small plates, excepting that there is the figure of a man fishing in the foreground. I bought two large dishes from this set at Messrs. Sotheby's in 1917. Mr. W. R. Ackland obtained one of them, the other is now at the Bristol Museum. They have Flower's bianco sopra border, with a blue view in the centre upon a very pronounced light-blue tinted enamel. In the Bristol Museum is another plate of the same tint, with the same design, but in polychrome, showing that Bowen on occasions used other colours. His work in polychrome is, however, very scarce. Flower, Michael Edkins, Niglett and the Taylors were the chief artists in variety colours.

Another specimen of Bowen's work is an elegantly designed puzzle-jug, in the loan collection of Mr. T. Charbonnier at the Bristol Museum, with an openwork neck of interlaced circles. A landscape is continued all round the body of the jug, with the characteristic tree as its most conspicuous feature. At a little distance behind the tree are male and female figures of the Watteau type (Plate XLI.).

In the collection of Mr. J. D. Carr, of Woodside Avenue, North Finchley, is a very fine dish 13 in. in diameter, painted on white enamel in polychrome. In the centre is a view of a river, with small islands in the distance, and in the foreground, under a rock overgrown with foliage, is seated a Chinaman, depicted in a grotesquely impossible attitude. This dish is, I believe, a product of Flower's pottery, and painted by Michael Edkins after the style of Niglett (Plate XL.).

A strange example of Flower's coloured enamels is found on a plate in the collection of Mr. Arthur Hurst, St. Peter's Lodge, York, which has an ugly

yellow enamel with a yellow glaze over it. The flange of this plate is decorated with three sprays of blossom, which, as has already been suggested, may be a rebus on Flower's name. The sprays are separated by small insects. In the centre of the plate is a view, with a huge rock on the right-hand side and a Chinese figure and foliage near the middle. The view is surrounded by a latticed band of Flower's special design. The drawing is in manganese purple (Plate XXXI.). Another plate has a bianco sopra border surrounding a view in polychrome, showing an island with a single house, trees, etc., behind which is another island in the distance. A small vessel is sailing between the first island and the foreground. This is encircled by a peculiar band in panel decoration, and I believe the whole plate to have been decorated by Flower himself (Plate XXXIX., top left illustration).

Owen (*Ceramic Art*, p. 332) states that Michael Edkins is known to have been a scene painter to the Bristol Theatre. I think that Flower most likely assisted him in this work. They were great friends and brother artists, both in music, ceramics, and painting. Joseph Flower died in December, 1785, the following being the notice of his death in *Bonner and Middleton's Journal* of December 10th, 1785 :—

"Monday died Mr. Joseph Flower, potter, next door to the Post Office in Corn Street."

And his shop was taken on by his niece, M. Ewers, who advertised as follows :—

"*Bristol Gazette*. Feb. 23. 1786.

"Staffordshire Broseley, and Glass Warehouse, 5 Corn Street, Bristol M. Ewer begs leave to inform her Friends and the Public that she has taken to the

Stock in Trade of her late Uncle Mr. Joseph Flower, and has laid in a fresh Assortment of Glass and Staffordshire Ware both useful and ornamental. She has lately received a Quantity of Mr. Wedgwood's ware and purposes always keeping a genteel assortment of his Goods. Those who shall Favour her with their Custom may depend on being served on the lowest Terms. Wholesale orders punctually executed, and warranted well packed. Stone pickling jars, best sort of brown pans, Barnstaple ovens, salting pans, etc., etc." [1]

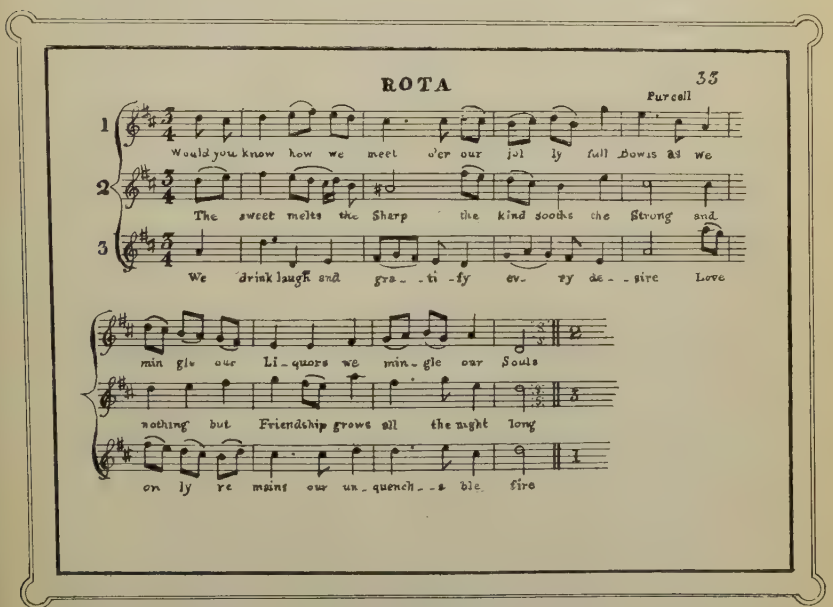
The business had been removed between 1771 and 1775 from No. 2 the Quay (next Small Street Gate) to a shop adjoining the Post Office in Corn Street, for the first directory published giving the residents of that year places Mr. Flower in this locality. There he died, and his niece continued the business. Residents in Bristol would remember the shop as being occupied at a later date by John Norton, a bookseller. He was succeeded in his business by his pupil apprentice Wherat, who remained in possession of the shop till 1868. What Flower's pottery became after his death is at present unknown. It may have become a tobacco pipe maker's factory, or have been used for any other purpose. At the present time the site is occupied by Messrs. Spillers and Baker Ltd. as a flour mill.

[1] The Directory of 1787 gives the name of James Ewer as the proprietor of this Glass and Staffordshire Warehouse.

PUNCH-BOWL ON BELL FOOT, WITH WORDS AND MUSIC OF SONG ON THE INSIDE. (P. 139.)

Signed inside "Joseph Flower, Sculp. 1741." Diam. 12¾ in.; height 8¾ in.

(Mrs. E. J. Swann's Collection, Bristol.)


ROTA
33
Purcell
1
Would you know how we meet o'er our jol ly full Bowls as we
2
The sweet melts the Sharp the kind sooths the Strong and
3
We drink laugh and gra - ti - fy ev - ry de - sire Love
min gle our Li - quors we min - gle our Souls
nothing but Friendship grows all the night long
on ly re mains our un - quench - a ble fire

WORDS AND MUSIC OF SONG BY PURCELL IN ABOVE BOWL.

Traced by the author from an old book of part-songs collected and published by R. Broderip, 1795.

CHAPTER XI

REDCLIFF POTTERIES—THOMAS AND RICHARD FRANK

An entry in the Apprentice Lists on August 8th, 1689, clearly shows the coming to Bristol of the first of the Frank family of potters :—

"8.

"Thomas filj Thome ffranks nup de civitate Londoni Tayler def. posuit se appren Edro Ward Gally-pott-maker et Deans ux ejus pro septem annis Master solide 40s fine termini in consideracoe servicij vivins annijam finit."

From this it appears that the family originally lived in London. Thomas Frank was evidently a very apt pupil, and I presume became a great favourite with his master Edward Ward, for at the end of his apprenticeship, and at the time of his marriage to his first wife in 1697, Edward Ward relinquished the Brislington Pottery in his favour. The name of his first wife was Hester Martine, and she came from the neighbourhood of Barton Regis. The registers of the Quakers buried at "Redcliff Pitt" give the burial of "Esther," the wife of T. Frank, as of St. Philip's parish, the burial being on the "19.2.1700." From this it appears that his wife had probably gone back, when ill, to her parents, who lived in Barton Regis, which was in St. Philip's parish, and died there.

A child by his second wife is registered as having

been born " at his residence in Brislington " on December 26th, 1705. Particulars of Frank's two marriages are given in detail in Chapter III. He had left Brislington, however, and established a pottery on Redcliff Back in the year 1706. Some of the children of his second wife were " born in Redcliff St." Her name was Elizabeth Collins of Bath, probably a descendant of the potter of that name who was at Brislington in 1658. Frank's children were : Thomas, who died early ; Mary, who died in 1787, aged 89; Hannah, who did not marry; and Richard, born in 1711.

Thomas Frank and the Ward family, then at Temple, appear to have worked together on very friendly terms, and I think that many of the decorative pieces made there during the reign of Queen Anne show that Frank was the artist.

The Rev. E. A. Downman says that a pot works was in operation by Thomas Frank about the time of the " setting aside of the rightful King of England," in 1689. This, however, was the year that Frank was apprenticed. The credit should have been given to Edward Ward, his master.

Frank was not only a clever artist, but a thorough potter. He soon built up a very large business in Redcliff, and produced some notable pieces of ornamental ware. Arnee Frank's Memoirs, which are given in detail in Chapter XII., indicate the exact site on which the works were built. They may have been previously a pottery or glass works. The site almost adjoined land upon which stood the great glass works known in 1750 as Lowdin's Glass-house. Many writers claim that Richard Frank was responsible for the building up of this business, and ascribe to him a date far earlier than that at which he could possibly have been at work.

REDCLIFF—THOMAS AND RICHARD FRANK

John Latimer, in his *Annals of Bristol in the Eighteenth Century*, page 287, states that in 1722 the pottery on Redcliff Back came into the hands of Richard Frank. As Richard would have been only 11 years old at this time, and was only apprenticed to his father in 1726, this is perhaps a clerical error.

Richard Frank was born in "Mary Redcliff Street" in 1711, and apprenticed to his father and mother (Thomas and Elizabeth) on February 9th, 1726; thus he would be released from his apprenticeship and become a practical potter in 1733.

Richard Frank seems to have offended the Society of Friends by his marriage at the Church of St. Philip and Jacob, Bristol, on September 15th, 1737, to Mary Hellier, of Christchurch, and to have ceased to be a member, as in the Quaker registers after this time his name is followed by the letters "N.M.," which means "not a member." Mary Hellier belonged to Christchurch,[1] not Sherborne, Dorset, as suggested in Arnee Frank's Memoirs, given later.

To return to his father's period. Thomas Frank took his first pupil, Peter Griffiths, in July, 1698, when he was at Brislington, and is described as a "Gally-pot maker." His next pupil was apprenticed to him in 1707, and in March, 1708, Thomas Taylor (who later became one of the proprietors at Brislington) was placed with him. In 1712 he took another pupil, William, son of Matthew Arney,[2] a yeoman of Christchurch, Monmouth. These Arneys were connected with a barber-surgeon of that name in Bristol. In

[1] Christchurch was not far from the Poole clay works, which may account for their becoming acquainted.

[2] This name is spelt in various ways in the city registers. According to Arnee Frank's Memoirs it should be spelt "Arnee."

1714 Joseph, the brother of Thomas Taylor, was bound to Frank. In 1720 Hugh Taylor, the younger brother of the two before mentioned, was apprenticed to him. After that the next pupil of any importance who became a potter was his own son Richard. Two sons of his pupil Thomas Taylor were later apprenticed to him in 1733, their names being Richard and Thomas.

On August 14th, 1736, Thomas Frank's most important pupil was bound to him. This youth was Joseph, the son of Joseph Flower, of Bristol, a crate-maker, who was attached either to the glass-house adjoining Frank's pottery (then inhabited by Lowdin) or to the glass works to the east of Redcliff Church. Frank seems to have had no important pupils after this date.

The Quakers' registers give the following particulars of the burial of Thomas Frank: the date was 17-3-1757, and it took place at "Redcliff Pitt." The note of permission for this burial was given to Richard Champion, the porcelain maker.

Joseph Flower, as early as 1741, had made himself known as an artist (many further particulars of him will be found under his own name, Chapter XIV.). For a number of years it seems that Frank was his own artist, for until the elder Taylors matured I can find no trace of a prominent assistant to him, excepting John Niglett, whose career is also fully dealt with in Chapter XIV. On the backs of some plates (that evidently are too early to be of Flower's make) we find the letter "F" in script form. Flower's initial was nearly always prefixed by the letters "J" and "S" (his own and his wife's initials), but Frank generally seems to have used the "F" alone, or sometimes the number "2" with it.

8 IN. PLATE IN BLUE.

Joseph Flower, Redcliff.

(*Miss Fussell's Collection, Bristol.*)

13 IN. DISH: JOSHUA COMMANDING THE SUN TO STAND STILL. (P. 174.)

Joseph Flower, Redcliff.

(*Mrs. Swann's Collection, Bristol.*)

BACK OF A DISH, SHOWING JOSEPH FLOWER'S USUAL DECORATION, REPRESENTING A REBUS ON HIS NAME.

(The scrolls are believed to be a representation of the prunus blossom.)

9 IN. PLATE, SIGNED AND DATED BY JOSEPH AND SARAH FLOWER, REDCLIFF.

This also is in Owen's *Ceramic Art.*

(*Miss Fussell's Collection, Bristol.*)

CHAPTER XII

REDCLIFF POTTERIES—ARNEE FRANK'S MEMOIRS

ARNEE FRANK was born Sept. 22nd, 1766, and died in 1859. He was the grandson of Richard Frank, and was for many years a pin-maker in Bristol. His portrait, painted in oils, hangs in the library at Quakers' Friars, Bristol. He first married, in 1793, E. Lovell, and his second wife, whom he married in 1805, was the daughter of J. Benwell. He wrote his Memoirs, which I give below, in 1855, the original having been lent to me by his grandson, Mr. C. E. Frank, of Vine Cottage, Clevedon, Somerset, brother of the late two Misses Frank, of 13 Somerset Street, Kingsdown, Bristol, his grandchildren.

"11th Month, 1855. A.F.

"In thus giving some account of my Ancestors and most of my Relatives, I have no Data to enable me to go further back on my father's side than my Grandfather Richard Frank who died abt 1775 and (being then quite aged) I suppose was born about 1695.[1] Whether a native of Bristol I dont know; nor who his Wife was before their marriage—her given name was Mary[2] and I have some cause to think came from near Sherborne, Dorset; she died a few years before him. He was a Potter, had a pretty large Factory many years on Redcliff backs, where in my very young days I spent some happy days: very fond of noticing the

[1] Richard Frank was born September 13th, 1711 (Quakers' registers), and died in 1785.

[2] See p. 157. She was Mary Hellier, of Christchurch, and died in August, 1778.

shipping from one of the windows of a large warehouse looking on the river close under; the opposite[1] side of which was between J. Grace's Mill etc. and the 'Grove' a little lower down, and the other way, up to 'Bristol Bridge.' The other part of the Pottery looked into 'Redcliff Pit' burial ground.[2]

"The said Richard Frank and Wife had 6 Children, viz[t] William, Richard, Thomas, Elizabeth, Mary and Ann. The first of these settled early in Jamaica, and died there; Richard I think died there also but was an unsteady man. Thomas was my Father—became a Grocer in Castle Street, in the house looking straight up Castle Green to near the House once occupied by the late Benj[m] Fryer and wife (now Mary Harford, Widow of John Harford). I well remember my Parents living in the s[d] house—And here I may further add, my Father removed to that house, and with a partner (Madox) carried on a wholesale grocery trade (their chief warehouse being against the street).[3]

"This was a disastrous affair, and he became so involved in Loss and Difficulties[4] as to cause him not only to give it up, but to leave Bristol altogether, when I was about 10 or 11 years old, and after that I never saw him—he first went to London and after a year or two spent in the concern of a respectable person, settled near Lake Champlain in the State of Vermont, America—there he lived some years—kept a small 'store' or shop, and (being enabled by the bounty of my Grandfather Zeph: Fry who took me and my sister, acting towards us, in concert with his Wife, as our own Parents) for several years until his decease I ship'd annually from Bristol for his use and help, a lot of

[1] This is where the Welsh Back ends, behind Queen Square.

[2] The Quaker burial-ground was divided from Frank's pottery by a wall only.

[3] Thomas Frank left Bristol for London in 1778. Arnee Frank would then have been 12 years of age.

[4] Meeting of Bankruptcy Commissioners, Monday, April 26th, 1779.

Queen's ware about 12£ cost, wch was one of the most valuable articles of that time to him, as he pointed it out to me, and it now affords me comfort in the retrospect—altho' I never saw him after he left Bristol, we, of course, had correspondence with each other.

" The next of the above mentioned comes Elizabeth —She married Joseph Ring—they had a large family—he was a Manuf^r^ of Queen's Ware, now chiefly used, and painted blue drawings etc.—it was in ' Water Lane ' Temple Street, and a large concern. Being one day in a store room on the ground floor and a room heavily loaded over it, the latter suddenly fell upon him and instantly killed him ! He left, as above, a large family, and as it was found afterwards, in embarrassed circumstances. Their names, Joseph, Sarah, Lydia, Elizabeth, Sophia and Rebecca, Richard Frank, and John—Joseph was engaged in the manufactory, Sarah was the wife of late Fred^k^ Cookworthy,[1] Lydia died many years ago, Elizabeth for several years acted as Clerk etc. to her Father's successor[2]—she was very clever and the chief support of her widowed Mother and younger brother and sisters; the weight of her employer's Business also rested upon her—at length a handsome shop was opened in Bath St. by her and her sister Sophia, and afterwards removed to High St., for superior Goods, and throve there—she died 2 or 3 yrs ago in King's square where she and her sister Sophia had lived some years. Sophia the sister was never married—died ab^t^ 2 yrs ago at her sister Rebecca's in Worcester—who lived there in a House left her for living in, as long as she chose, but after leaving it, it was to revert to her employer's family, and she is still remaining there.[3]

" Richard Frank Ring, her brother, was for several years a Pipe Maker, largely for export, chiefly for the

[1] Nephew of William Cookworthy, porcelain manufacturer.

[2] William Taylor, her mother's partner.

[3] Mr. Humphrey Chamberlain, of Worcester Pottery, whose books Rebecca Ring had kept, left her the use of a house belonging to him, " so long as she should live in it."

American market—now lives near the White Ladies (I believe) with his son—Coal Merchant.

"John has been deceased a number of years. The other children of my Grandfather Frank (Mary and Ann), are both deceased—the first of them married Robert Ring, a Cooper of many years standing, in Thomas St.—it was chiefly for the West Indies; the Hogs-heads were sent over filled with Lime etc and repacked with sugar—and no small trade in those days. R. & M. Ring also had a considerable family—Robert, Thomas, Mary, Ann and Martha—Ann was the Wife of Mr. Polglase, first of Cornwall then of Bristol—Martha married Jeremiah Knight now deceased. She still survives and lives in Sidenham Road near Stokes Croft.

"The last of my Grandfather Richard Frank's family as before mentioned, was Ann. She went over to the West Indies on a visit to her Brother William in Jamaica, whither Michael Lunberry followed her (they being previously acquainted)—married him, and they returned to Bristol: are both deceased."

These Memoirs were written by Frank when he was 89 years of age. I learned from the Misses Frank that Rebecca Ring was a valued assistant in Chamberlain's office at Worcester, which accounts, amongst other things, for the portrait of her mother being painted on Chamberlain's Worcester porcelain by Henry Bone, the great miniature painter (Plate XVI.). This exquisite little portrait shows a curious excrescence upon the cheek of Mrs. Ring, about which the following story is told. When the artist objected to depicting this formation Mrs. Ring is said to have sharply reminded him that "no one would know it was her portrait if they did not see the bunch on her cheek." I cannot vouch for the truth of this, but I remember the tale being told me by the Mrs. Ring who was in charge of the Bath Street shop when I was about 18 years old (1867). This

DISH REPRESENTING THE TOWN AND RIVER CHAGRE.

Limekiln Lane or Redcliff.
The ground colour on flange is sprinkled yellow.

EARLY BRISLINGTON OR REDCLIFF APOTHECARY'S POT FOUND IN THIRTY PIECES IN THE MOAT, PILE STREET, BRISTOL.

(Mr. Arthur Hurst's Collection, York.)

portrait was until her death a valued item in Miss Priscilla Fry's collection. Miss Fry told me that she purchased it when she was quite young, for its artistic merit, being herself an amateur artist of no mean ability.[1]

The marriage of Arnee Frank's father, Thomas Frank, took place in December, 1764, when it was announced in *Felix Farley's Bristol Journal* thus :—

"Thursday last was married at the Quakers Meeting, Mr. Thomas Franks, Merchant of this city, to Miss Fry, daughter of Mr. Zephaniah Fry, Clothier, in Castle Street."

These Memoirs prove that Hugh Owen was in error in referring to Richard Frank as the brother of Thomas and in suggesting that the former was ever a partner in the Temple Back Pottery. There is nothing to show in the city registers that any of the sons of Richard Frank were ever apprenticed to the pottery trade. Arnee Frank states that they went abroad, which does away with the suggestion that Frank had a son with him at the pottery at Temple Back. There is no doubt that Richard Frank lived at Brislington, for the newspapers of January, 1784, give details of a robbery at his house there. (See p. 98.)

Excavations upon the site of Frank's pottery would not be impossible, as the buildings, yards, etc., remain much the same as they originally were. The boundary of the premises abutting on the river has been built upon to some extent, but open spaces remain, where excavation can be made if permission can be obtained. The tip from which fragments of Frank's and Flower's

[1] This portrait is now in the collection of one of Miss Fry's nephews, and on the back is a ticket stating that the artist was H. Bone.

ware have been dug up was in the moat, between Redcliff Gate and Temple Gate. Part of this is now an open space, upon which formerly stood several ancient houses facing Pile Street. Behind these houses, at a much more recent date, small tenements were crowded together. The present void space is bounded on one side by the school-house and garden, at the back by the boundary wall of the houses in Portwall Lane,[1] the north side by Colthurst and Harding's Oil and Colour Works, and in front by Pile Street.

About the year 1700 the City Council made an order that no factory refuse should be tipped into the river. Shortly after the moat became more or less useless, and citizens were allowed to deposit their refuse there. Amongst the general refuse thrown into the moat was the waste from three potteries, namely Temple Back, Frank's pottery on Redcliff Back, and, at a much later date, Flower's pottery behind Canynge's House. Thomas Street originally terminated at Portwall Lane, the moat at this point being then known as "The Horse Pool." Later the moat and the pool were filled in and the street continued over the site to Pile Street.

[1] The moat was about 18 feet wide, and followed the course of the Portwall boundary.

CHAPTER XIII

REDCLIFF POTTERIES—THE TAYLORS AND RILEY

After the brothers Thomas and Hugh Taylor and their partner Richard Riley gave up the works at Brislington they removed to Redcliff, in which parish the Taylors had resided when working at Brislington. Riley, however, seems to have continued to reside in his Brislington house till his death in 1750. I conclude that the firm at once took a pottery or an old glass-house in Redcliff Street. As they never seem to have advertised in the local papers or to have in any other way brought themselves into public notice it is very difficult to obtain any information about them. Their excellent and artistic work, especially on tiles, however, speaks well for them.

In the Victoria and Albert Museum the large tile picture of St. Mary Redcliff Church, with the arms of Bishop Butler in the margin, fixes the date of their manufacture in Redcliff between the years 1737 and 1750. Hugh Owen says that he presented the tiles to the Museum of Practical Geology, and that eighteen of them had previously been found by Mr. Wm. Edkins "in the window-bed of a ham and bacon merchant in Bristol," and that "the missing portions—six tiles—are restored in plaster."

It is unfortunate that the address of this house is not stated. If it was in Redcliff Street it may originally have been the shop in front of the factory

where they were made. The following are taken from *Felix Farley's Journal*, 5th January, 1765 :—

"Wednesday died, in Redcliff Street, Mrs. Evans, widow of Captain Evans, and sister to the late Mr. Taylor, potter in that Street."

And on the 3rd August, 1765 :—

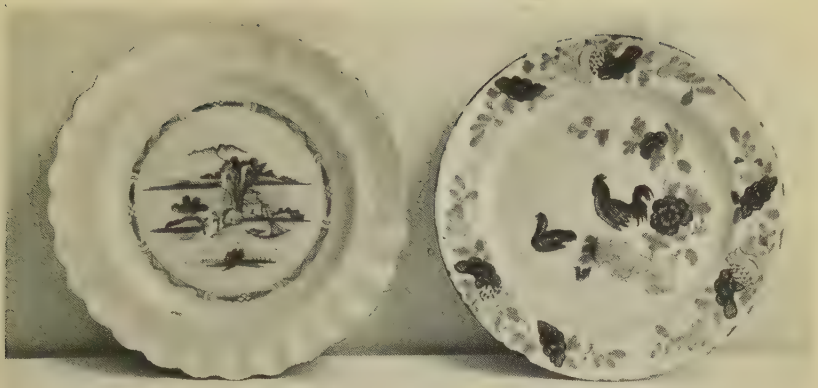
"To be Lett and entered upon at Michaelmas next A large commodious House situate in Redcliff Street, many years in the Possession of Mr. Taylor, Potter, very convenient for a business that requires Room.

☞ Enquire of Mr. Ludlow, Grocer, in Thomas Street or of Mr. Isaac Stephens, Shoe-maker in Castle Street."

These two newspaper notices are the only indication of the address of the factory. The second points out that the premises were large, and that Mr. Taylor had been there "many years."

It is possible that the Taylors had always resided in this house, and had always used the shop for the sale of their wares, even when they worked at Brislington. In any case, the last Mr. Taylor seems to have died in or before 1765, so that we may reasonably conclude their business ended at this date. Riley had died at Brislington, and was buried there 25th November, 1750.

One of the pottery assistants with the Taylors and Riley, both at Brislington and at Redcliff, was Robert Evans. The proof of his being at Brislington with them is taken from the Redcliff Church registers, which show that on "March 15th, 1730, Mary, daughter of Robert Evans (born in Brislington parish) belonging to



A 12 IN. DISH.
(P. 153.)
Polychrome ornament in centre.
"Bianco sopra bianco" on flange.
Flower, Redcliff.

COCK AND HEN PLATE.
With Rowland style of flowers in polychrome.
Flower's Pottery, Redcliff.

Mrs. E. S. Coats' Collection, Sundrum, Ayr.)

12 IN. DISH AND 10 IN. JUG.
(P. 168.)
The jug inscribed "Wm. Rowland 1763."
Flowers in polychrome on both in similar style.
(*Bristol Museum.*)

WILLIAM AND MARY
10 IN. DISH.
Blue on white enamel.
Probably Temple Back Pottery.

(*Eberle Loan Collection, Bristol Museum.*)

13 IN. DISH, POLYCHROME, BY MICHAEL EDKINS. (P. 152.)

Flower's Pottery.

(Mr. Carr's Collection, North Finchley.)

12¾ IN. DISH, SHOWING THE "THREE BRICK" PATTERN ROUND CENTRE.

Flower's or Taylors and Riley, Redcliff.

THREE 10 IN. PLATES.

The outside pair in polychrome. Taylors and Riley, Redcliff. Centre blue on white. Joseph Flower's Pottery.

(Mrs. E. S. Coats' Collection, Sundrum, Ayr.)

the pot-house at St. Anns," was baptised in Redcliff Church.

Another man who worked for or with the Taylors at Brislington was George Adlam, as will be seen from the Apprentice Register under the dates 23rd March, 1719 and 13th March, 1725. These Registers also show that Thomas Taylor was at "Busselton" (Brislington) when he apprenticed his son Thomas to Thomas Frank in 1733; but he had probably already removed to Redcliff when his own son John was apprenticed to him in November, 1738, although in 1739 he still voted from the pottery premises at Brislington. It is quite likely that like the Brislington potter, Edward Ward, he had opened his works in Bristol before he gave up those at Brislington. Readers and students will see from the above examples how easy it is to trace the whereabouts of a man's business when the registers afford so much information as do those at Redcliff. Most church registers omit the trade altogether.

Mrs. Hodgkin, of Tilehurst Road, Reading, has the best collection of pictures in wall tiles that I have seen. She has been fortunate enough to obtain those that were in the house of Horace Walpole in London, some of which I believe to have been made by the Taylors and Riley. Some are undoubtedly continental, but anyone used to the Bristol make and the artists' work will soon discover the differences.

As the Taylors, Riley and most of those who worked with them are described as gallipot-makers to distinguish them from the ordinary potter, it is probable that they made other ware than tiles, but nothing is signed except a few sprinkled puce flower-holders of the "brick-shape," on which I find Riley's roughly-written "R." It is therefore difficult to say what they did

make. I feel quite certain that the man who painted in what I have called "the Rowland style" was one of this firm or perhaps an assistant. The style of his pieces is illustrated in Plate XXXIX., consisting of a jug with "Rowland 1763" on it, the dish on the left of it, and the flowers on the border of the cock and hen plate in the top illustration; also in Plate XLI., the coloured flowers on each plate standing on either side of the "Bowen" puzzle-jug.

Michael Edkins' ledger commences in 1764, and shows no white potters employed him except William Taylor, of Temple Back. There are one or two stone-ware potters for whom he lettered scrolls on stone-ware casks, and some three, four and five-gallon jars and barrels, all for public-houses. The Taylors would not have employed Edkins before this date, as up to then he worked chiefly for Flower, and in the year following the last of these Taylors died.

CHAPTER XIV

PAINTERS ON DELFT WARE

That Edward Ward, senior, was a clever painter is evident from articles produced by him well before the year 1680. His sons, Edward, John and James, were also good and artistic decorators. Ward had assistants, two of whom, Baddy and Bye, were potters and decorators. The cleverest of all his assistants and pupils, Thomas Frank, became his apprentice from the year 1689. Very little of Frank's work is traceable to his own factory, as he seldom marked his ware. When he did he used the script letter "F." He seems to have always applied foliage to trees in an artistic manner with a sponge. One piece which was decorated by him, and made, I believe, as a present to his old master, Edward Ward, is marked "E.W. 1707." This is in the Hodgkin Collection at the Bristol Museum (see Plate XI., right-hand end of top row).

The bowl in Mr. Ackland's collection, illustrated in the frontispiece and on Plate XIII., has a view in the interior painted by Frank in blue. The external decoration is done brightly in polychrome and dated 1709, and is, I believe, by Edward or James Ward, the sons of the first potter of that name, who together with his second son, John, had died before it was made. The coat of arms both on the bowl and its cover are in blue.

In Mr. Ackland's collection is another very small posset-pot decorated by T. Frank in a similar style,

undated, but in shape and style very much resembling the piece in the Hodgkin Collection mentioned on previous page.

Mrs. Hemming illustrates in *The Connoisseur* of February, 1920, a bell-shaped vase, with lion head masks, which is similarly decorated.

Frank also painted many tiles, and in nearly all his views will be found a figure or figures in the costume of the time, *i.e.* 1700 to 1735.

The exterior decoration of the bowl and cover in the Ackland Collection just referred to is all in panels. In one of these, on the body of the bowl, is seen a plant growing from a pot. In the next is a spray of similar flowers, upside down. Upon the cover is similar panelled decoration, the spray of flowers, however, not inverted.

There is another punch-bowl decorated in similar style and colours in the Bristol Museum, No. G. 131, upon which every alternate spray of flowers is inverted. By looking at this bowl it will be seen that the potter, probably to make his work more accessible, placed the bowl before him upside down. As he introduced birds upon the boughs in his painting, when the bowl is placed in its natural position again the birds are seen as though hanging from the under side of the branches. A similar mistake is made on a polychrome punch-bowl decorated by Joseph Ring, junior, and dated 1793 (see Plate XIX.). Upon the branch bearing the flower just above the date is a bird upside down. This shows that various painters committed the same error during the whole of the century.

All these early pieces are, I believe, the work of Edward or James Ward, or perhaps of Baddy or Bye, who were at the Wards' pottery for many years.

6 IN. PLATE, BLUE DECORATION, BY J. BOWEN. (P. 151.)
Joseph Flower's Pottery.
(Bristol Museum.)

10 IN. PLATE.

Polychrome. Rowland style decoration. "Bianco sopra bianco" border. Flower, Redcliff.

PUZZLE JUG.
(P. 152, 168.)
Decoration by J. Bowen.
J. Flower's Pottery.

10 IN. COCK AND HEN PLATE.

Polychrome.
Joseph Flower.

(Charbonnier Loan Collection, Bristol Museum.)

JOHN NIGLETT.

This man had been an apprentice in 1714 to Thomas Dixon and Sarah, his wife, of the Brislington Pottery.

Mr. Charbonnier has just acquired, too late for me to illustrate, a beautiful posset-pot decorated by Niglett, without a sucking spout. It stands 8½ in. high, and measures 9½ in. across the handles and 7½ in. across the bowl. It is decorated with figures in polychrome, painted in Niglett's usual brilliant and striking colours, and illustrates a grotesque figure dancing. Red, green and blue are the colours employed, but the scenery is all in blues, and the broad flat handles are decorated with blue stripes. I should think the date of this posset-pot would be about 1725. It has been added to the Charbonnier Loan Collection at the Bristol Museum. The pot may have been made at Dixon's works at Brislington, or perhaps at Ward's or Thomas Frank's pottery, for Niglett worked for all of them.

The only piece known to me bearing Niglett's signature is a large delft dish in the Bristol Museum (Plate XXX.), formerly in the Braikenridge Collection, which was sold by auction in 1913 for less than £1.[1] On the back are pasted two tickets, one of which reads :—

"This dish was exhibited at the Annual Meeting of the Archæological Institute of Great Britain and Ireland, held in Bristol, August, 1851. See Catalogue of the temporary Museum, page 94."

[1] This was before I came to Bristol to continue my research work for this volume. I had already some knowledge of the existence of the dish, and only by accident discovered that it had been sold many months previously. Mr. Walter Barber, however, after much diligent search and inquiry, obtained it for me on behalf of the Bristol Museum.

This catalogue states that the dish belonged to Mr. Taylor, jeweller, College Green, at the time.

The other ticket says :—

"Old Brislington ware, landscape with figures in four colours."

The dish is covered with a clear white enamel, and the whole front surface is decorated in the Chinese style, with male and female figures, some sitting, some standing, and others dancing amongst trees, houses, fences and foliage. The females have curiously elongated skirts below the waist-line, making them appear much taller than they should be. The skirts and trousers are in bright yellow ground-colour with red decoration thereon, the bodies and head-covering, roofs of houses, etc., being in brick-red; this latter colour has absorbed the glaze. The trees, shadows, fences, etc., are green, blue and red. On the back are the initials $\frac{N}{J \cdot : \cdot E.}$ in blue. The upper letter $\frac{}{1733.}$ indicates the surname, the lower the Christian names of the decorator and his wife, John and Esther Niglett.

From the body and quality of colour of the enamel of this piece I think that Niglett's employer was Thomas Frank. Another reason for this belief will be found on examination of Plate XXXI., which gives the front and the back of one of a pair of dishes, the front being painted in exactly the same style, with the elongated figures in richly-coloured dresses as on the dish described above, while on the back of these is the script initial "F," which I attribute to Thomas Frank only. These two beautiful examples are in the collection of Mrs. E. S. Coats, of Sundrum, Ayr.

In the Bristol Museum, G.189, is another dish similar to those just mentioned, with the initials of Sarah Dixon of Brislington, which is undoubtedly by the same artist.

The registers in Redcliff Church give the baptisms of some of Niglett's children, one of the entries reading as follows :—

" 8 October 1729 Mary the daughter of John Niglett, a potter on the steps. [1]

These old houses ("on the steps") have since been demolished; they extended along the north side of Redcliff Church, from where the steps still are, past the present site of the Chatterton statue.

Niglett was much sought after by the potters of his time, being perhaps one of the cleverest artists.

His name appears in the Poll Book of 1754 as a potter in Redcliff, and he was probably working up till a few years after this date; but I have obtained no record of his death, and can only presume that he must have died or left Bristol about this time, as in the next (Burke) election, in 1774, he is not named.

If time permits I hope to discover what became of him.

JOSEPH FLOWER.

Amongst the late decorators of delft ware the most important artist is Joseph Flower, who must, I imagine, have shown an inborn genius for this work from the time he was first apprenticed. His painting of the "Chagre" dish (see Plate XXXII.) displays an amount of skill, combined with patience and

[1] Other entries in these registers give the name of both the father and mother, and it is from this source that I learned that Niglett's wife was named Esther.

perseverance, certainly not equalled by any other local decorator.

Another of Flower's most notable drawings is to be found upon a 13-in. dish in the collection of Mrs. Swann, his great-granddaughter. It represents Joshua commanding the sun to stand still (Plate XXXVI.). Around the picture is written in capitals, resembling the J F S which Flower painted on his signed productions, the text :—

"Then spake Joshua to the Lord, in the day when the Lord delivered up the Amorites before the Children of Israel, and he said in the sight of Israel, Sun stand thou still upon Gibeon, and thou Moon in the valley of Ajalon."

A floral device, partly on the flange and partly on the body of the plate, completes the decoration, which is all in blue upon a very white enamel.

Some excellent examples of Flower's work are given in Plate XLIII., which depicts three vases in the Ackland Collection. The centre bottle vase is painted with the peony varied with bands of lattice work, typical of the decoration that Flower copied from the Chinese. The other two vases, one with views and the other with figures, are also decorated in the Chinese style.

Plate XXXV. shows Mrs. Swann's punch-bowl, undoubtedly another of Flower's most noted works, with a rota by Purcell, and scenes, probably copied from English prints. The pap-warmer in Mrs. Swann's collection (Plate XXXIV.) is another piece showing the Eastern style of decoration, with the lattice bands on all three sections of it. Miss Fussell's colander bowl (Plate XXXIII.), signed "J.F. 1751," is another instance of his art, showing a view with mountains

(12 IN.) DISH BY JOSEPH FLOWER.
Redcliff.

(13½ IN.) FLUTED DISH. (P. 51.)
Brislington or early Redcliff. Probably by Thomas Frank.

(Mr. Harry Vassall's Collection, Oldbury Court.)

9½ IN. HIGH.

11 IN. HIGH.

9 IN. HIGH.

THREE BOTTLES. (P. 174.)

Flower's Pottery, Redcliff.

(Mr. W. R. Ackland's Collection, Bristol.)

and ships, perhaps not a copy, but an original composition.

Flower's fondness for music and acting was shared by his friend, Michael Edkins. The delft plaque (Plate XLIV.) from the Trout Tavern, Stokes Croft, Bristol, gives evidence of this. It measures 13 in. from top to bottom, and 8½ in. across. It belongs to Mrs. Percy G. A. Smith, of Chesterfield Road, Bristol (see Chapter X., p. 142).

MICHAEL EDKINS.

Michael Edkins, Flower's friend and assistant decorator, reproduced many charming drawings copied from the Chinese.

Plate XL. shows a 13 in. dish in polychrome, in Mr. Carr's collection, which is so like the work of Niglett that I think it must have been copied from his style by Edkins, but it is of later make than those which have been traced to Niglett, and there is a better finish to the potting, glazing, etc.

For Joseph Flower, Edkins seems to have decorated with views, some in polychrome, some in blue, and all in the Chinese style, an enormous number of dinner services. The flanges of nearly all the plates belonging to these services are decorated in the bianco sopra bianco style, many by Flower's own hand. I conjecture that the pomegranate found on many of these borders is the sign of Flower's own workmanship, distinguishing it from that of his assistants.

JOHN BOWEN.

This man was the son of a Bristol watchmaker. He was apprenticed to John Weaver, of the Limekiln Lane Pottery, in April, 1734. Owing to his master's

retirement, he was, as already narrated, transferred to Charles Christopher, and again to Josiah Bundy in April, 1739. After leaving Limekiln Lane, Bowen seems to have become a painter at Joseph Flower's pottery, at any rate he was the man whom Flower was most inclined to employ.

Bowen did little if anything in polychrome, nearly all his work being views in blue and white. These views generally consist of a scene with a river in the foreground, a long barrack-like building on the far side of the river, with mountains behind it, and on the near side a boat or boats approaching the shore. An example of one of the plates painted in this style (Plate XLI., top illustration) which he decorated at Flower's pottery is only 6 in. in diameter, and is shaped after the fashion of the silver salvers of 1730. Many plates with this particular decoration are to be seen at the Bristol Museum.

Bowen was a most prolific artist, and his productions are amongst the easiest to obtain in old Bristol delft ware. Plate XLI. also shows a puzzle-jug decorated by Bowen and made at Flower's pottery, which has the same scene and figures as those found upon many wall-tiles painted by him.

THE TAYLORS AND RILEY.

The brothers Taylor and Richard Riley all contributed to the decoration of delft ware, at Brislington first of all, and later at Redcliff.

Some of Riley's work, either as a painter or as a maker, is signed with the script letter "R" in puce or manganese purple colour, the letter being of rather large dimensions and clumsily formed. This mark in

manganese purple occurs on the back of a plate in the Ackland Collection, 10 in. in diameter, which is crudely decorated in polychrome on white enamel. The enamel is thick and has a good white surface. The colours upon it in the sprays of flowers (peony), etc., are puce, green (of a dull Quaker yellowish-green type), yellow (bright) and blue. All the colours are outlined in manganese purple, with the exception of some of the green leaves. A purple and yellow butterfly appears at the top of the design on the flange and rise of the plate. The flange is very flat, and the rise shallow and curved.

One piece in the same collection bearing the letter "R" consists of a brick-shaped flower-holder, the top being pierced with holes like a colander dish. The decoration is in small round and fan-shaped panels upon a ground colour of sponged or sprinkled manganese purple. Some of the fan-shaped panels are filled in with a red line decoration, of a similar shape to the panel itself, others contain conventional flowers in blue.

Brislington and Limekiln Lane potteries seem to have been the only places from which came the curious puce or manganese purple ground-colour. The Taylors were less conventional in their designs than Riley, as may be seen at the Victoria and Albert Museum, where there is a plaque, flat, and without a border of any kind, painted with portraits of girls, probably twins, in a landscape. It is inscribed "E. & A. Taylor." These may be the initials of the girls, they are almost certainly not the signature of the painters. To this firm we must give the credit of producing the beautiful picture of Redcliff Church, with the arms of Bishop Butler, and the date 1738–1750, painted upon

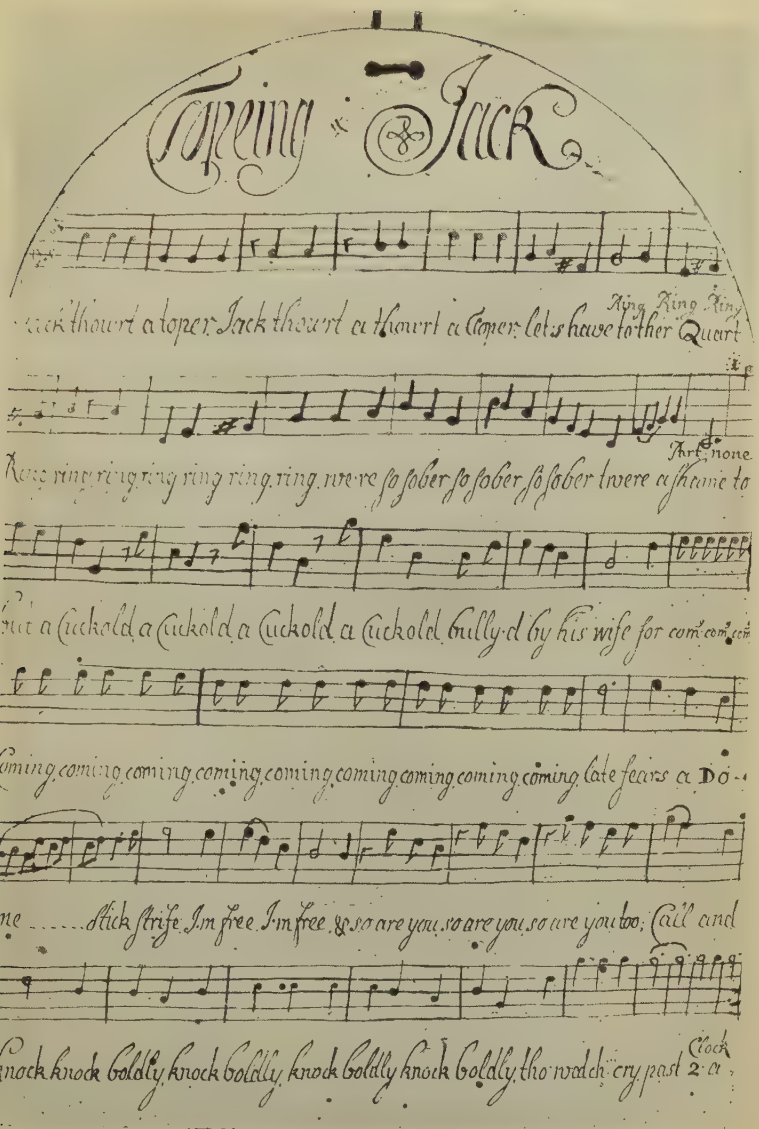
a set of tiles, full particulars of which are given in the Historical Summary and on p. 165. It may have been some employee of this firm who painted in the "Rowland Style" (see pp. 148, 169 *et seq.*). It seems to have been a custom amongst the delft ware potters to employ outside artists; it would appear that each potter lent to the other the artist belonging to his establishment.

LATER CHINA PAINTERS—TEMPLE BACK POTTERY.

After Ward's period (about 1747) the only painters of repute at this pottery were Joseph Ring, junior, son of the first potter of that name; J. Doe, who committed suicide because he thought enamel painting was likely to die out when printing became so popular; William Fifield, born, according to Owen, at Bath in 1777; and his son, William Fifield, junior.

Examples of Joseph Ring's work are rare. Amongst them are the enamelled earthenware obelisk in Dr. Glaisher's collection (Plate XVII.), the lanthorn (Plate XVIII.), and the punch-bowl (Plate XIX.), dated 1793, 10 in. in diameter, with the head of Napoleon Buonaparte upon it, all the decoration of this being in polychrome, and the date surrounded by conventional flowers which extend over the sides of the bowl. This bowl must have been painted some time after the date endorsed upon it, as the portrait of Napoleon, which is crowned with a laurel wreath, and is in imperial robes, is from the noted picture by Gerard, painted after his coronation.

Another specimen of Ring's decoration, a plate in Mr. Eberle's collection, probably commemorates a marriage, as it contains the names of John and Sarah Bowles and the date 1792.


Capering Jack
Jack thou art a roper Jack thou art a thou art a Roper let's have to ther Quart
Ring Ring Ring
Rare ring ring ring ring ring ring ring we're so sober so sober so sober I were a shame to
Art none
cut a Cuckold a Cuckold a Cuckold a Cuckold bully'd by his wife for com com com
coming coming coming coming coming coming coming coming coming late fears a Do
me ..... stick strife I'm free I'm free & so are you so are you so are you too, Call and
knock knock Boldly knock Boldly knock Boldly knock Boldly tho watch cry past
Clock 2 o

DELFT PLAQUE, BY J. FLOWER, WHICH HUNG IN THE TROUT TAVERN, CHERRY LANE, STOKES CROFT, BRISTOL, FOR OVER 150 YEARS. (P. 142.)

Words and music by Purcell.

(Mrs. P. G. A. Smith's Collection, Bristol.)

Doe does not seem to have done much beyond the ordinary pottery decoration. The pint mug described by Owen (page 353 of his work) is the only piece I have ever heard of that has his name upon it.

These painters were succeeded by William Fifield, who, Owen says, "was painter at the pottery for 50 years, and his work was generally heavy and crude in colour. . . . Mr. Edkins has, however, a couple of examples from his pencil, painted with more freedom and truth than usual; which show that under better circumstances he might have become an artist."

Fifield could and did paint well when he was doing ornamental pieces for exhibition, but neither he nor any other painter would be likely to produce very excellent results when required to ornament ware by the dozen, score and even gross of the same design.

The noted panel of four tiles by Fifield, dated February 15th, 1820, representing the Bristol Pottery with its kilns, etc., and the church tower showing at the back, was executed for J. D. Pountney in 1820 when he bought the freehold and the business. These were on the wall of his office until the pottery was sold by the late Mr. Patrick Johnston, when Mr. Burn, who had then become one of the most prominent officials under the management, took them off the wall and had them framed and taken to his own dwelling. After his death his widow very kindly presented them to the Bristol Museum, in Nov., 1912.

A similar picture was painted by Fifield upon a large two-handled vase, the view of the Water Lane portion on one side and that of the distillery portion facing Temple Back on the other. This, I think, was a presentation piece made for the late Mr. G. H. Tasker,

who was a valued servant in the offices of Messrs. Pountney & Co. for twenty-eight years, from 1829 till 1857.

A large silver inkstand was presented to Mr. Tasker in 1857, which bears the following inscription :—

"A token of respect, presented to Mr. G. H. Tasker by the Proprietors and Clerks of the Bristol Pottery on the occasion of his leaving after 28 years of faithful service. 23rd May 1857."

Both the vase and the inkstand are in the possession of Mrs. Tasker, of 16 All Saints' Road, Clifton, widow of Mr. Tasker's son, who was born in 1854 and was godson of Mrs. J. D. Pountney.

A plaque painted by Fifield, or his son, No. G.335 in the Bristol Museum, is a Venetian view of a totally different style from any other production I have seen of theirs, with the exception of the two-handled mug (Plate XXIV.) numbered G.361 in the same Museum. The plaque is the flat bottom of a printed willow pattern dinner plate, the rise and flange having been ground down. The picture is painted on the underside, and the foot-rim forms a frame round it. On the front side of the plate, amongst the willow pattern decoration, appears the name "W. Fifield" and the date "1849." As this is the year of the author's birth it may have been painted to commemorate the event.

Fifield's son William is indicated by a note in my father's writing, pasted upon the bottom of a vase or wine-cooler, now in the collection of Mrs. Arthur Robinson, of Clifton, which states that "Willy Fifield painted this." It is a simple but pleasant floral decoration in polychrome, artistically executed, and somewhat similar to the candle lanthorn decorated by Joseph Ring,

junior, (see Plate XVIII.). Pieces of ware similarly decorated are frequently to be met with. These are chiefly scent barrels, cups, vases, etc. High-class painting on Bristol earthenware seems to have been conspicuous by its absence during the latter part of the nineteenth century, but is now revived, excellent samples having been produced from the brushes of clever artists since this century commenced.

Plate XXIV. (top illustration) shows a small mug with classical figures painted on a dark background. It is signed " W. Fifield," and is most likely by the son. I have seen nothing produced by W. Fifield, senior, at all like it.

Porcelain Section

CHAPTER XV

LOWDIN'S (*alias* "LOWRIS") CHINA HOUSE, BRISTOL

THE location of the pottery in which porcelain was first made in Bristol is a mystery which ceramic students have sought to solve ever since attention was drawn to the subject by Dr. Pococke's "Letters" on his travels through England. After many years' search it has been my good fortune to discover the lost site. It was immediately below the Shot Tower on Redcliff Hill, on a site that afterwards became Alfred's Wharf, and is now part of the Midland Railway Company's Wharf. It was a glass-house as a rule, but on occasions a pottery, for many generations before 1750. Mr. Mervyn K. King tells me that he remembers his father and grandfather accounting for the caves under "Adder Cliff," on which Redcliff Parade now stands, by saying that the sandstone used by the glass-makers at Lowdin's and at other glass-houses was bored for or quarried in this way. The caves are still to be seen, and many other tales are told of their origin and uses.

Dr. Pococke's letters were published by the Camden Society in 1888. They are referred to in the preface of the book thus :—

"The original letters of Dr. Pococke describing the particular travels, now printed for the first time, are not known to exist ; the manuscript volumes contain transcripts of the original only, evidently made with a view to publication, as they bear the marks of careful revision by the traveller's own hand."

Dr. Pococke was born in 1704 at Southampton, and educated in his native town and at Corpus Christi, Oxford, and was successively Bishop of Ossory and Meath during 1750 and later years. Two of his letters referring to the subject of Bristol porcelain were cited by Hugh Owen in a fly-leaf, numbered 15*, inserted, presumably after the appearance of the Camden publication, at page 15 in some extant copies of his *Two Centuries of Ceramic Art in Bristol.* In the first of these letters dated "Tavestock in Devonshire 13 Oct. 1750" is the following reference :—

"We went nine miles to the South near as far as Lizard Point, to see the Soapy Rock, which is a little opening in the cliff, where a rivlet runs over a vein of Soapy-rock into the sea, the lode or vein running along the bottom of the valley ; it is about four feet wide, most of it is mixed with red, like the terra lemnia, and the stone or walls on each side are of the same colour, and they find some of it hard and unfit for use even in the vein ; there are white patches in it, which is mostly valued for making porcelane, and they get five pounds a ton for it, for the manufacture of porcelane, now carrying on at Bristol, there being much trouble in separating the white from the red ; but they have received instructions lately not to be so exact in separating it, probably on their not being able to afford it at that price. There is a narrow vein of green earth near it, and about twenty yards west a small vein of white, which seemed to me not to be of so soapy a nature. It feels like soap, and being so dear it must be much better than pipe clay ; there is a vein of something of the like nature at the Lizard Point."

The second letter on the subject is dated "Bristol, Nov. 2 1750," and reads as follows :—

"I went to see a manufacture lately established here, by one of the principal [*sic*] of the manufacture at

SET OF TILES, "BIANCO SOPRA BIANCO" BORDER.
Flower's Pottery.
(Mr. J. Fuller Eberle's Collection, Bristol.)

REDCLIFF TILES BY THE TAYLORS AND R. RILEY.
(Mr. Maddick's Collection, Bristol.)

Limehouse which failed. It is at a glasshouse, and is called Lowris (?) china house. They have two sorts of ware, one called stone china, which has a yellow cast, both in the ware and the glazing, that I suppose is made of pipe clay and calcined flint. The other they call old china; this is whiter, and I suppose this is made of calcined flint and the soapy rock at Lizard Point which 'tis known they use. This is painted blue, and some is white, like the old china of a yellowish cast; another kind is white with a bluish cast, and both are called fine ornamental white china. They make very beautiful white sauce boats, adorned with reliefs of festoons, which sell for sixteen shillings a pair."

The name "Lowris" occurs in the second letter, and in the printed text is marked with a query. I have examined the original transcription, and find that there is no doubt the transcriber could not read the exact letters of the name written by Dr. Pococke. The word looks much more like Low*ns with a blot between the "w" and the "n." The "n" might easily be taken for "ri." Soon after I had seen this transcription I made a search for any glass or china-makers whose names commenced with Low... or Lou... and found in an old Bristol newspaper the following advertisement appearing in 1745:—

"To be sold by Auction on Thursday the 27th day Instant at Four in the Afternoon at the Bush Tavern in Corn Street for the remainder of a term of Fourty Years, granted by the Dean and Chapter of Bristol, whereof twenty eight years are to come, under a yearly Chief Rent of 30s., a messuage in Redcliff Street known by the sign of the Glass House, consisting of several tenements lately in possession of William Lowdin, and extends from Redcliff Street to Redcliff Backs with all manner of conveniences.

"For particulars enquire of Mr. Hollister, baker in Broad Street, where as also at the Bush Tavern, conditions of Sale may be seen."

As I could find no other name of a potter or glass maker at all resembling the name as given by the transcriber, or even beginning with the letter "L" in the Burgess Books or Apprentice List in the Council House, Bristol, we can only conclude that Lowdin's Glass-house was the place referred to by Dr. Pococke. I then searched through the papers belonging to the Dean and Chapter of Bristol, with the kind assistance of the late Mr. E. T. Morgan, lay-clerk at the Cathedral, and found that the same premises and kiln had been used as a pottery, and a lease of the same had been granted by the Dean and Chapter to Edward Crosse, a potter, as early as March 7th, 1667. The documents of 1745 show that Lowdin's lease for 40 years from 1733 was sold to John Tandy, a brewer, who surrendered it, and the premises were then re-leased to James Davis, a mason, and John Tandy, and divided, Davis taking the kiln or cone, etc.

Thomas Frank, senior, was granted a lease by the Dean and Chapter of Bristol of part of a tenement on Redcliff Hill, which up to that date had been in his own occupation. The second lease is dated November 6th, 1742. Another note in the Cathedral archives states, quoting the same date, that the "Dean and Chapter did agree with Mr. Charles Hawkins on behalf of Elizabeth Noblet, to renew a lease of a tenement in the holding of, and part of another tenement also in the holding of Thomas Frank, potter, on Redcliff Hill." This address on Redcliff Hill would have been nearer to Lowdins' China House than it was to Frank's own pottery on the Back.

The next question is, What ware was made at Lowdin's Glass-house? According to Dr. Pococke a ware "called stone china, which has a yellow cast both in the ware and the glazing."

This agrees with the description of a ware which was made during the whole of the eighteenth century at all the principal potteries in Bristol, shards of which have been found on all the pottery sites excavated, as also in the old *outer* moat of the city, which was gradually filled in with the town refuse between 1710 and 1750, and also around the sites of many old houses since demolished. The ware consists of a hard delft-like body, coloured and glazed on the inside only in dishes, but all over the in- and out-sides of stock-pots, which latter were generally made with three small feet and a hollow handle, like that of a warming-pan. The glaze and the colour of the dishes stopped within a $\frac{1}{4}$ in. of the rims, which were notched to give a key to the pastry-cover of the contents. The pans or dishes seem, from the charred outsides, to have been pushed along the hearthstone into the hot embers of the fire for the cooking process to take place. In shape they were mostly round, and 14 or 15 in. in diameter, but later they were made oblong or square. The glaze, which was of a yellow cast, covered a coating of light yellow colour with brown lines thereon running parallel along the dish. Sometimes the colouring was reversed, the ground of dark brown and the lines yellow. Some good whole samples are in the Bristol Museum.

The porcelain was made of two kinds of paste, one quite soft with a creamy glaze, the other, containing steatite, relatively hard, with a thin bluish glaze, resembling the earliest Worcester porcelain. Sauce-

boats of both types are known bearing the mark "Bristol" or "Bristoll" in relief. Examples are to be found in the British Museum (VIII., 1) and in the Victoria and Albert Museum (Plate XLVII.), also in the Schreiber Collection (No. 87). The resemblance in form between specimens of the softer of the two types of paste and certain sauce-boats made at the Bow factory is probably to be explained by the fact that both were copied from silver articles of an earlier date. The plaster mould would be easily obtained from silver plate without any damage to the silver. There is no doubt that one of the moulds, at all events, became the property of Champion, and that he produced sauce-boats from it, but that was in hard paste. The *Guide to English Porcelain in the British Museum* gives a description of one in that collection in a footnote, p. 117. Several pieces from these porcelain works were in the late Mr. Alfred Trapnell's collection sold in 1912 (see Nos. 66 to 69 in the sale catalogue). In the same catalogue, No. 70,[1] is :—

"A pair of bluish white Chinese Porcelain figures, in hard paste, covered with a clear, brilliant alkaline glaze. This extraordinary pair of figures, not beautiful but most interesting on account of their being made with 'hard paste,' have the word 'Bristol 1750' in raised letters and figures round the base—6¾ inches high."

The Rev. A. W. Oxford, M.A., M.D., who wrote the preface to this catalogue, adds a note to Lot 70, which says :—

"These figures were probably the result of an experiment, as all other known pieces from the Lowris

[1] This pair of figures was illustrated in my *Burlington Magazine* article. They had then become the property of Mr. H. Williams Gregg, J.P., of Cann House, Crown Hill, Devon, who kindly gave me a detailed description of them.

FRONT OF ONE OF A PAIR OF BLUISH WHITE PORCELAIN FIGURES MARKED "BRISTOLL 1750" IN RAISED CHARACTERS.

Manganese purple, under the glaze, smeared round the base. $6\frac{3}{4}$ ins. high.

BACK OF FIGURE SHOWING THE LETTERING OF PART OF THE WORD "BRISTOLL."

(P. 191.)

(Mr. C. H. B. Caldwell's Collection.)

factory in soft paste were sold at Christie's a few years ago for a mere trifle ; and it was not till the purchaser washed them that he discovered the inscription."

It is, however, almost certainly an error to class these figures as "hard paste," *i.e.* true kaolinic porcelain, such as was made later by Champion. This was pointed out by M. L. Solon in his *History of Old English Porcelain*, 1903, p. 178, Plate 58, where they were criticised as follows :—

"The exceptionally dry and unvitrifiable nature of the body—evidently an experiment—would scarcely allow the term 'soft paste' to be applied to these abnormal figures ; it does not follow, however, that they are real hard porcelain."

Plate XLVI. shows the back and front of one of a similar pair of figures[1] with the word, "Bristoll 1750," in the collection of Mr. C. H. B. Caldwell, of Windlesham, Surrey. This pair are plain white glazed, except for a smearing of manganese purple (a unique feature in English *porcelain*, Mr. Rackham tells me) *under* the glaze round the base. Without further evidence, therefore, it cannot be maintained that any kaolinic porcelain was ever made at Lowdin's works.

The following are some of "The Proprietors'" advertisements. From them it will be seen that the names of the individual proprietors are in all cases omitted. Benjamin Lund, whose name does appear, was a brass-founder and stay-maker ; his works, and also his dwelling-house, were both in the parish of SS. Philip and Jacob, and a lease dated 1768 shows that his brass works and buildings that had been erected by him long before that date were part of the present

[1] These figures were recently found on a dresser in a kitchen in Dublin.

"Hoopers' Glass-house," the business premises of Messrs. Powell and Ricketts, glass merchants, Cheese Lane, in that parish. On February 3rd, 1728, Benjamin Lund, of Bristol, merchant, and Francis Hawksbee, of London, took out a patent for manufacturing copper, extracting silver from same, making brass to be cast into plates, etc., and a new way of mixing copper with calamy and charcoal, and making thereof brass without pans or pots.

Benjamin Lund acted as "The Proprietors'" agent, and may have subscribed to their fund, but in business he never was either a practical glass-maker or potter. He belonged to the Quakers, and was married on October 24th, 1719, at the Friends' Meeting House, Bristol, to Christobel, daughter of Robert Ingram, of London, the wedding being witnessed and the register signed by some of the Champions of the generation before that of Richard Champion, the famous Bristol porcelain maker, and by many of the Harford, Lloyd and Scandrett families. From this it may be assumed that Richard Champion was not unacquainted with the operations at "The Glass-house." The advertisements are given in their original order of date.

In November and December, 1750, and July, 1751, the following announcement appeared many times in a Bristol paper :—

"Whereas for some Time past Attempts have been made in this City, to Introduce a Manufactory in Imitation of *China Ware*, and the Proprietors having brought the said Undertaking to a considerable Degree of Perfection, are determin'd to extend their Works and Sales of Ware, as soon as proper Hands can either be procured or instructed in the several Branches of the said Business : *they therefore give this Notice*, That if the Parents, or Guardians of any young Lads above the

age of Fourteen are inclined that they shall learn the Art of Pottery, as practised in *Staffordshire*, and will find them Lodging and all Necessaries during the Term of Apprenticeship, no Money will be required for learning them in the best Manner, and in particular Children of either Sex, not under the above Age, may be learned to draw and paint by Persons appointed for that Purpose, that they may be qualify'd to paint the said Ware, either in the *India or Roman* Taste,[1] whereby they may acquire a genteel Subsistance.

"The Consideration expected for such Instruction, being the Perquisite of the Painters, it is left to them and the Persons to agree.

"☞ Any person that is inclin'd to purchase a six or four leaved Screen, or to have one or more made to any particular Height or Dimensions may be directed where to apply by *Mr. Lund, on St. Philip's Plain*, who also can inform them concerning the above Particulars."[2]

"Bristol, July 20, 1751.

"This is to give Notice, That the Ware made in this City for some Time past, in Imitation of Foreign China, is now sold at the Proprietors' Warehouse in Castle Green, at the end near Castle-Gate, where constant attendance is given during Day Light. The lowest price will be mark'd on each piece of Ware according as it is more or less Perfect, without Abatement, unless to Wholesale Dealers, for present Money, who shall be

[1] The reference to "India or Roman taste" is interesting. By the former is undoubtedly meant the Chinese style, which is the usual manner of painted decoration, both in blue and in colours, on the pieces marked "Bristoll," as in sauce-boats illustrated in Plates XLVII. and XLVIII. The Roman taste may refer to such decoration as the more or less classical gilt festoons on the sauce-boats in the Schreiber Collection. Parallels are to be found in the "India Plants" mentioned amongst the decorations used at Chelsea in the catalogue of the second year's auction sale of productions of that factory (1755), and in the "indianische Blumen" and "deutsche Blumen" of early Meissen porcelain.

[2] The italics of the original are reproduced here.

allow'd a Discount on any Parcel of Ware they may Purchase above the Value of Forty Shillings, that will make it their Interest to deal for this Ware.

"*For the future no Ware will be Sold at the Place where it is Manufactured; nor will any Person be admitted to enter there without Leave from the Proprietors.*"

"Bristol, January 18, 1752.

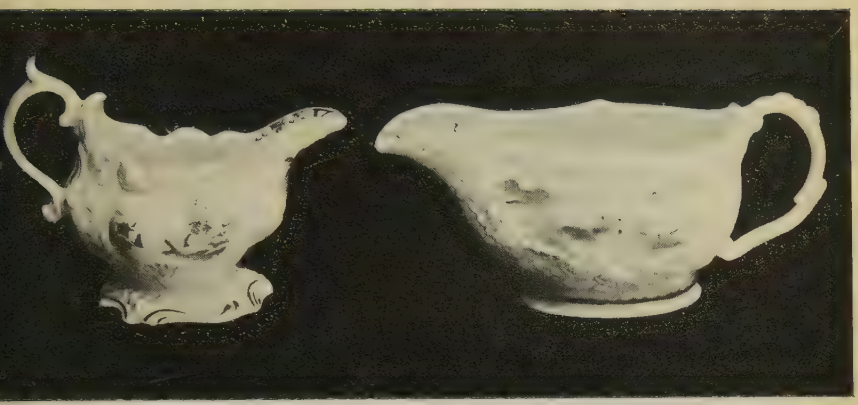
"This is to give Notice that during the Time of the Fair, The Ware made in this City in Imitation of Foreign Porcelain or China and Sold at the Proprietors Warehouse in Castle Green, will be sold at their Warehouse next the Bell Inn in Temple Street; with a Sortment of enamell'd Ware and Toys. The lowest Price will be marked on each Piece according to the Sort, as it is more or less perfect, without Abatement.

"N.B.—Good Allowance will be made to Wholesale Dealers; and the imperfect Ware made on their first Experiments will be sold very cheap."

The above was repeated on January 25th, with this footnote in addition :—

"☞ At the same place is to be Sold four Screens, three of them in the India taste with six leaves."

As the first of these three advertisements, in November, 1750, says that "for some Time past Attempts have been made in this City" to introduce the manufacture of porcelain, and as Dr. Pococke in his letters of October and November of the same year refers to the purchase of the Cornish clay and the manufacture of porcelain in Bristol *before* the dates of his letters, it is only reasonable to suppose that the manufactory was in existence for some time before that year, say as early as 1746, especially as the imperfect experimental pieces are spoken of which must have been made by "The Proprietors" long before "the said Undertaking" was



Painted in blue. Mark of Plymouth. Probably made in Bristol. Hard paste.

Painted in blue. No mark. Hard paste. Bristol, 1750.

(Mr. Arthur Hurst's Collection, York.)

Painted in blue. Mark "Bristol" in relief. (P. 190.)

(By kind permission of the Victoria and Albert Museum.

O. 3151. 1901.)

brought "to a considerable Degree of Perfection;" moreover, much time must have been occupied in making a stock large enough to warrant a considerable advertisement, and the setting up of one permanent and one temporary warehouse. Also, when William Cookworthy and his discovery of Cornish clay and Growan stone are considered in connection with these experiments, and when we remember that as early as 1745 he was writing of samples of clay which he had seen from "the Back of Virginia," it seems only reasonable to conclude that Cookworthy had made his discoveries in Cornwall just before "The Proprietors" took these works, say 1745, *and* that he joined with, and became one of, "The Proprietors" from the very first.

There is a curious feature in these advertisements which seems to require explanation, that is, the careful suppression in all of them of the names of "The Proprietors." From this it may be concluded that there was special need of secrecy in their operations, an assumption which is borne out by the advertisement of July, 1751, announcing that for the future no ware will be sold at the place where it is manufactured; nor will any person be permitted to enter there without leave from "The Proprietors." Jealousy of a rival firm was doubtless the reason for this secrecy, and the quarter in which one at least of the rivals may be looked for is suggested by the discovery I have made that Edward Heylyn, the Bow potter, before he entered that business, was a merchant in the copper and other mineral trade in London and in Bristol, and that he was created a Burgess of the city of Bristol by order of the Common Council and at the request of Edward Foy, Esq., Mayor, on the 15th July, 1731.

Owing to this important discovery, and to the discovery of the diary of John Heylyn, nephew of Edward, it will be as well at this point to give a short history of the Heylyns.

The first of the family who became a prominent citizen of London was John Heylyn, a sadler, born about 1656 at Wrexham, North Wales. He died in London on the 25th of September, 1736. He was living at Market Court, "Covengarden," about 1718, and from 1725 he was at Chelsea. He had a large and valuable estate, of which the copyholds in Suffolk, Essex and Cambridge were left to his wife, and the remainder to his eldest son John and his heirs male.

His first son was John Heylyn, D.D., who became the first Rector of St. Mary-le-Strand and Chaplain-in-Ordinary to George II. He lived at Turnham Green, later removing to Kensington Gore. The second son, named Henry, traded as a copper ore merchant in London The third son, Edward, was created a Freeman of the city of Bristol in 1731, the entry in the Burgess Roll being as follows :—

"15th July 1731 Edward Heylyn Esq. is admitted to the liberties of this City by order of the common Council on payment of NO FINE and hath taken the Oath of Obedience and paid 4/6, he being admitted at the request of Edward Foy Esq. Mayor."

Edward Heylyn was probably one of the firm which was later known as Freeman and the Bristol Copper Company, which firm may also have included the elder brother Henry as partner and travelling prospector. Edward Heylyn afterwards was also a partner with Thomas Frye at Bow pottery. John Heylyn, junior, son of John Heylyn, D.D., and nephew of both the above-named copper merchants, Henry and Edward, was

partly educated at "Marlbrow" School, kept by Mr. Hildcop, and later (1725) went to Geneva with his brother Charles to learn French, mathematics, drawing, geography, etc. Charles was accidentally drowned whilst bathing there, or as John Heylyn describes it, "after staying about fifteen months my brother Charles was drowned as he was one afternoon washing himself in the River Rhone, just in that part where it runs out of the Leman Lake, in which place it is very Rapid."

From July, 1728, John was at the academy of Mr. Watts in Little Tower Street, London, to learn merchants' accounts, etc. He came to Bristol, and it is stated in his diary that "on the 17th day of August 1728, having sett out from my father's (who lived then in a house in Kensington Gore) five days before, I was bound an apprentice for six years to Mr. Robert Rogers, merchant, in St. Stephens Parish, Queen Square, Bristol." When out of his apprenticeship in August, 1734, he lived by himself in lodgings on St. Augustine's Back, and in November, 1735, he sailed for Virginia on the *Mortimore*. On arrival he "settled as a merchant and a housekeeper in Gloucester town on the York River, but not having my health and not choosing to live there longer than was necessary to dispose of the goods I took with me, I left the country as soon as I conveniently could and arrived again in Bristol (after a months passage) on the 18th August, 1737. On the 1st January, 1739/40 I commenced a Partowner with Mr. Joseph Percival and others concerned in carrying on the Copper Trade in the City of Bristol."

He lived at Mr. Rainsthorp's till September, 1741, having married Mr. Rainsthorp's daughter, Ann, in the previous April, with whom he "had £500." He was created a Freeman of Bristol in July, 1741, "for that

he had married Ann, daughter of John Rainsthorp, wine merchant," and commenced housekeeping in Princes Street. On August 4th, 1743, he writes :—

"Being but lately returned from a journey to inspect into our Copper affairs at the Smelting House at White Rock near Swanzey I sett out on this day from Bristol on a Journey into Cornwall in order to acquaint myself with the nature of the Copper Mines and to take a view on the spott, of their methods of Raising and Selling the Copper Ore etc. etc."

This last note about the White Rock Smelting Works is interesting, for the reason that these works are those in the picture lately at Blaise Castle House, framed in japanned metal in imitation of china.[1]

In 1746 he went to London, and he says, "I lay chiefly at our Partners Mr. Hoblyns at Thames Ditton." In September, 1749, he moved from Princes Street, Bristol, "into a house on the West side of Queens Square then, that I rent of Mr. Climer at £34 per annum."

In 1751 he again went to London, and stayed "with our partner Mr. Rous at Hackney." His father-in-law, Mr. John Rainsthorp, wine merchant, died this year. In September, 1752, Mr. Heylyn gives the following description of the "change in the style of reckoning the date" :—

"1752 September. The second of this month being a Remarkable day as it was the Last of the Reckoning by the Old Style and the End of a Period of time of about 1800 years, that the Computation Had Been in Use. We made a Little Entertainment for several of our Relations and Neighbours and kept them with us till after that the Clock had struck 12 when it became

[1] This picture is now in the collection of Mr. G. F. Glenny, of Cambridge.

by Law the 14th of September, for the Act of Parliament for Altering the Style sunk all the days in this Year between the 2nd and the 14th of September."

He does not add that in future the year would commence on the 1st January next instead of the 25th March, Lady Day, as before.

The diary of John Heylyn, jun., is in the possession of Mr. W. D. Fripp, of Pembroke Road, Clifton, whom I have to thank for the loan of it for the purpose of this book. The diary shows that John Heylyn married twice. He married his second wife, Elizabeth Stantow, of Longbridge, Warwickshire, at Siston Church, Gloucestershire, in November, 1760, with whom he had £700. Another note in the diary, March 16th, shows that : " This day died in London, my Aunt Heylyn, the wife of my Uncle Edward Heylyn." This shows that the Edward Heylyn referred to on page 195 was his uncle, and not, as I stated in my article in the *Burlington Magazine*, his nephew. Heylyn and Frye's patent, it will be remembered, was dated September 6th, 1744.

Heylyn's diary consists chiefly of records of his various lodgings, his two weddings, and the birth of numerous children, who nearly all died as infants or were still-born. His father died on August 11th, 1759, at Hampstead, his only sister having died the previous March, in which month he also lost his first wife.

John's uncle, Henry Heylyn, the metallic ore proprietor, had gone to America, probably in the place of his nephew, John Heylyn, and he died in North Carolina in September, 1760.

The last note in John's diary, April 16th, 1765, says :—

" This day died my Uncle, Edward Heylyn, ætat 70, in the Isle of Man."

This was, as before stated, the Bow potter.

The diary ends on the forty-second page of the book at the above entry, then follow twenty blank pages. On the twenty-first page ensues the list of his accounts, which show an annual expenditure in 1740 of about £27 per annum, increasing in 1766 to £670 per annum, whilst his stock was at first £3,087, and in 1766 had increased to £22,587 odd.

John Heylyn came to a tragic end. *Felix Farley's Journal* of August 30th, 1766, says :—

"Thursday morning, very suddenly departed this life, John Heylyn Esq. in College Green."

On examining the index of some 1,400 books which he left to the Bristol City Library, I discovered the finding of the coroner's jury who held the inquiry upon Heylyn's body. They stated that he had shot himself in the head—verdict suicide.

He also left a bureau and papers to the Library, but these have entirely disappeared. His will is in the Bristol Museum and Art Gallery; it directs where he shall be buried within St. Stephen's Church, Bristol, and a mural tablet there indicates the spot.

These lost papers might have helped with some items of the history of the Bow pottery. I may here recall the fact that, like Cookworthy, the Bow potters were experimenting with American clay—the so-called "unaker" from Carolina—and that one of them, Thomas Frye, took out a second patent for the manufacture of porcelain in 1750, rather more than a year before the date of the advertisement to which I have drawn special attention. It may then be assumed that fear of the competition of the Bow factory was a reason for the observance of secrecy at "Lowdin's China House."

The next and most important question is : Who were "The Proprietors"? and as yet no documentary evidence of any sort helps us to find a conclusive answer. The warehouse in Castle Green, "at the end near Castle Gate," was no doubt the same as that used by Champion in later years. Thomas Frank, the potter, was a Quaker ; he had been married twice at the Friends' Meeting House. He had been apprenticed to Edward Ward, August 8th, 1689, who was then the proprietor of both the Brislington and the Temple Back potteries ; he would be about 14 years old when apprenticed, and in 1745 would be about 70. After he retired from his pottery in Redcliff (almost adjoining Lowdin's China House) in favour of his son Richard, he lived near Castle Gate, in the parish of SS. Philip and Jacob, and also near the Castle Green warehouse. Is it not probable that he would be one of those interested in his friend Cookworthy's pottery experiments, and would he not most likely have a financial interest therein ? They were both Quakers, and Cookworthy was a noted preacher of that sect, and made periodical visits to Bristol in his religious capacity.

The only other potters doing good business at this time were Joseph Flower, of Redcliff, a pupil of T. Frank, 1736, whose excellent delft ware and very artistic decoration are so well known ; Frank's son, Richard, who seems to have been enlarging his output of the commoner but more saleable delft ware, pasty dishes and stone-ware ; and Thomas Cantle, of the Temple Back Pottery, Water Lane. Cantle was born in Bedminster, and was the son of Thomas Cantle, who had been apprenticed to Henry Hobbs "pot-maker and Hannah his wife" in 1711. The history of Thomas Cantle will be found under his name, as a tenant potter

in Temple Pottery. In all he had no fewer than seventeen apprentices, of whom fifteen were with him between 1746 and 1753, the probable dates of the Lowdin China Works' existence. Of these the following are a few who became noted potters in later years: Samuel Davis, apprenticed to Cantle August 15th, 1746; Philip James, apprenticed to Cantle January 7th, 1746; John Brittan, apprenticed to Cantle January 2nd, 1749. This was the noted potter who became Champion's foreman. He was son of Meshak Brittan, of Devizes, Wilts, and the Wiltshire Society in Bristol paid £10 to Cantle with the apprentice.

Richard Frank, apprenticed to his father in 1726, had one pupil apprenticed to him, namely William Chatterton (cousin of the poet), in 1741, whereas his father had sixteen between 1698 and 1736, among whom were Joseph Flower, five Taylors (some of whom became noted painters on tiles, etc.), and his son Richard.

From this list it seems likely that only Thomas Frank or Thomas Cantle may have been amongst "The Proprietors" as master-potters. Amongst the apprentices who may have joined them would be the three brothers Taylor—Thomas, Joseph and Hugh—and the delft decorator John Niglett, as nothing is known of some of them after 1754.

Nothing further is known as to the potter from "Limehouse," who, according to Dr. Pococke, "established" the china manufacture at Lowdin's China House, but it must be assumed that he also was included amongst the number of "The Proprietors" who went to Worcester.

Mr. R. L. Hobson, in his great work *Worcester Porcelain* (Bernard Quaritch, 1910), remarks in his preface:—

Painted in blue. Mark "Bristol" in relief.
Lowdin's China House, Bristol, 1750.
(Mr. C. H. B. Caldwell, Windlesham, Surrey.)

Painted in blue. Mark "Bristol" in relief.
Lowdin's China House, Bristol, 1750.
(Mr. C. H. B. Caldwell, Windlesham, Surrey.)

"There was, besides the Bow and Chelsea establishments, a little-known and short-lived factory at Bristol which was active in 1750, and came to grief shortly afterwards. A few specimens of its wares have been identified, including a statuette dated 1750 and a few sauce-boats marked 'Bristoll'; and a brief notice of its existence occurs in a contemporary work (*Travels Through England of Dr. Richard Pococke*). It is a meagre record of an ephemeral undertaking which would scarcely merit even a passing mention here, were it not for one circumstance which connects it intimately with the foundation of the Worcester factory and to which we shall return in the next chapter."

In the following chapter, "Founding of the Factory," he says, referring to "Lowris China House":—

"Here, then, was a factory using as an ingredient for its porcelain the very material which distinguishes the Worcester ware from its contemporaries and I do not doubt that Dr. Wall learnt this important Trade Secret from someone who had been connected with 'Lowris China House.' It is an obvious suggestion that Podmore and Lyes, the men whose fidelity the Worcester proprietors took such pains to secure, were something more than mere workmen, and that they had in fact served previously at Bristol. Or, again, was William Davis himself the Arcanist? He certainly possessed a practical knowledge of the manufacture, for he was appointed Manager of the Worcester works, and remained in that position till his death in 1783."

How right Mr. Hobson was in this is shown by the following. A man named James Davis, a mason, was one of the tenants of Lowdin's Glass-works from 23rd December, 1745; another Davis was living in Lewis's Buildings, adjoining the Temple Back works; the names Podmore and Lyes were common in Bristol at that time, and the following advertisement shows that "The Proprietors" went to Worcester:—

"Bristol, July 24 (and August 1), 1752.

"Whereas the Proprietors of the Manufactory for making Ware in this City in Imitation of Foreign China are now united with the Worcester Porcelain Company, where for the future the whole Business will be carried on; therefore the said Proprietors are determin'd to Sell their Remaining Stock of Ware, very cheap at their Warehouse in Castle Green till the whole is disposed off.

"The lowest price will be marked on each piece of Ware according as it is more or less perfect, without Abatement, unless to Wholesale Dealers, for Ready Money only, who shall be allowed a Discount on any Parcel of Goods they may purchase above the Value of Forty Shilling, that will make it their Interest to Deal for this Ware.

"There will be a small Parcel of Foreign China, consisting of Dishes, Plates, Old China Jars, etc., to be Sold at same place."

The above advertisement was discovered by me just after Mr. Hobson's book had been printed and was issued. In January, 1755, the ware was again advertised to be sold from the same warehouse, showing that some stock still remained. No name appears in the advertisement; but in January, 1757:—

"Robert Carpenter Agent for The Worcester Porcelain Company" says he has removed "from the Warehouse in Castle Green, to the Key opposite the Drawbridge, having a new Assortment," etc., which will be sold "on the Key and at his shop in Temple Street, six doors below the Cross on the left hand side during the Time of the Fair."

A print at the Bristol Museum, in the Bristol Room, called "A perspective view of the Drawbridge, Quay and Clare Street," dated 1777, shows this china shop in Champion's time, with ware for sale in the windows.

The wording of these advertisements is so much like those published by "The Proprietors" previously, that they are probably composed by the same person, but it must be remembered also that Robert Carpenter may have been a new agent who simply copied the old form of advertisement.

Another advertisement of the sale by auction of some premises in Redcliff and elsewhere appears in *Felix Farley's Journal*, February 15th, 1755. I think it refers to the Lowdin site. . . . "One house and garden upon Redcliff Hill in the tenure of Mr. Lewis Brown, potter."

The only advertisement or notice as yet found dealing with American porcelain is (in November, 1746, amongst the London news in a Bristol paper) the following :—

"This week some pieces of Porcelain, manufactured in Georgia, was imported ; the Materials appear to be good, but the workmanship is far from being admired."

Unfortunately the site of Lowdin's Glass-house cannot be excavated ; it became a dock over 100 years ago, and has for many years been the property of the Midland Railway Company, and all traces of the works and of the ground upon which they stood have long since disappeared.

To discover the sort of porcelain made in the various trials which are almost certain to have been made between 1746 and the starting of William Cookworthy's Plymouth factory, it is suggested that the sites of other glass-houses should be excavated. Glass-house heat was required, and the potteries were only provided with kilns, generally built of the local pennant stone. Two of these pennant stone kilns

are still standing on an old pottery site at Crew's Hole, St. George's, Bristol.

In 1743 is advertised :—

"One of the finest Fire Stone Quarries in England . . . (The Stone) is proper for all chimneys whatever, particularly for Glass Houses, Sugar Houses, Ovens and all other Places where great and lasting fires are kept.

"N.B.—The Quarry lies between Mrs. Hart's house (Stoke) and Sea Mill Dock."

Owen (*Two Centuries*, p. 14) mentions *a hard porcelain bowl* made for Francis Brittan, an ironmonger, and which he attributes to his brother John Brittan. It bears the date of 1762, ten years after "The Proprietors" had joined the Worcester Porcelain Company. The bowl was destroyed in the fire at the British Section of the International Exhibition at Brussels in 1910. It is mentioned by J. E. Nightingale (*Contributions towards the History of Early English Porcelain*, Salisbury, 1881, p. lxxxiv.), who describes also a plate of similar character bearing the date 1753, the initials of John Brittan, and decoration "of Chinese figures somewhat roughly painted in blue, with some running of the colour into the glaze."

If these pieces were actually made by John Brittan (the arms of the Blacksmiths' Company are represented upon it), then it must be concluded that Brittan, who did not complete his apprenticeship till 1756, remained in Bristol and made the bowl.[1] The plate may have been made by him, too, at the porcelain works mentioned by Hugh Owen as a second experimental works, or perhaps as a trial of his own, at some other pottery in Bristol.

[1] John Brittan was only apprenticed in January, 1749, and would in 1753 have been only about 18 years old.

The potteries going well at that date were Water Lane, Temple, under William Taylor, successor to Cantle, and three in Redcliff, viz. Joseph Flower's, R. Frank's, and that of the brothers Taylor and Riley.

The following further reference to Dr. Pococke is taken from *Felix Farley's Bristol Journal*, March 1st, 1766 :—

"1 March 1766.

"The late Dr. Pococke, Bishop of Meath, hath bequeathed his curious collection of Manuscripts to the British Museum, a legacy to the Revd. Mr. Archdale, his Chaplain, for seeing his curiosities properly packed up, which are to be Sold ; and the remaining part of his fortune real and personal, after paying some legacies, is left to the Incorporated Society, for founding and endowing Protestant Schools, wherein none of the children of Popish parents are to be received."

An account of Richard Pococke is to be found in the *Dictionary of National Biography*.

NOTE.

HANCOCK AND THE WORCESTER PORCELAIN COMPANY.

The following interesting piece of information has come to light too late to be inserted in its proper position, and it is therefore printed as a note at the end of the chapter to which it belongs :—

The late Mr. R. W. Binns, of the Worcester Porcelain Works, states that Robert Hancock sold his share in the Worcester Porcelain Company for £900, or one-sixth of the value of the whole capital, in 1774. Hancock left the works in the same year. He had been the principal copper-plate designer and engraver, and most of his prints were signed. No authors seems to have discovered the exact date and place of his death. *Felix Farley's Bristol Journal* of October, 18th, 1817, gives the following notice of his death :

"Tuesday in his eighty-seventh year, Mr. Hancock of Brislington, late partner in the Royal China Manufactory, Worcester."

CHAPTER XVI

COOKWORTHY AND CHAMPION

After reading Hugh Owen's *Two Centuries of Ceramic Art* I find it nervous work to trespass on the same ground. The thoroughness with which Owen has traced the histories, first of William Cookworthy and then of Richard Champion, makes it almost impossible for me to add to this trustworthy record. There are, however, a few facts which I think may as well be mentioned here.

My own belief is that William Cookworthy was one of "The Proprietors" of the experimental porcelain manufactory started at "Lowdin's Glass-house," Redcliff, about the year 1745, as stated in the previous chapter.

Cookworthy paid visits to Bristol on many occasions before 1745, when travelling for the benefit of his business as a wholesale chemist. He was also a well-known teacher and preacher amongst the Friends from a very early date. I believe that he took the void premises, No. 15 Castle Green, before 1767, and the following is further evidence of Cookworthy's connection with Bristol and with the Were family of Wellington, Somerset, and of their financial interest in his porcelain works. It is taken from *The Woollen Manufacture at Wellington, Somerset, compiled from the*

Records of an Old Family Business, by Joseph Hoyland Fox. London : Arthur L. Humphreys, 187 Piccadilly, W. 1914.

On page 33 commences this narrative of facts :—

"William Cookworthy, of Plymouth, was the discoverer of the material for the manufacture of porcelain or china, and the first English maker. He was a well-known minister of the Society of Friends, and a brother-in-law of Thomas Were, Senr., having married the daughter of Peter Berry, of Wellington.[1]

"It appears from an account in one of the Weres' ledgers that Thomas Were & Sons purchased a Share in the Plymouth Porcelain Company for 140*l*, which they afterwards sold to the Bristol China Company for 75*l*. I am informed on good authority that this is the first authentic information that has yet been obtained of the date of the beginning of the manufacture of this china in Bristol, and also that it is not previously known that the work had been carried on at Truro as well as at Plymouth.

"There was living on a farm at Truro a family called Stephens ; one of them, of the name of William, was an artist employed by Cookworthy to paint his china.[2]

[1] This history of the woollen manufacture is a compilation of facts connected with the Were family, all Quakers, who had started as woollen manufacturers in Somersetshire in or before the sixteenth century. One, John Were, lived in the reign of Queen Elizabeth at Puiksmoor Mills, on the river, just above Westford in the parish of Wellington ; he was a serge-maker. The family had works at Uffculme and fulling mills at Tone and Harford Bridge, Wellington. Thomas Fox, of Wadebridge, married Anna, one of the daughters of Thomas Were, senr. The firm is now Fox Brothers and Co. Limited.

[2] There must be some mistake in this statement. The William Stephens who became a famous painter on china was apprenticed on January 20th, 1772, to Richard and Judith Champion and is described as "son of William Stephens of Bristol, labourer." In my

"As Truro is rather nearer to the china clay than Plymouth, this circumstance may account for the fact of the work having been carried on in both places.

"The china that has William Stephens' mark on it is of enhanced value.

"Mrs. Stephens, of Falmouth, has a tea service of Plymouth or Bristol China painted by William Stephens, each piece having the monogram J.A.S.—John and Ann Stephens. This John Stephens was brother of William, who gave him the set; and was the grandfather of Mrs. Stephens' late husband John. The set is of very great value."

A copy of the account with William Cookworthy in the Were ledger is inserted on opposite page. The second entry in this account, dated 1767, has led Mr. Fox to infer "that the work had been carried on at Truro as well as at Plymouth." The account, however, says "Truro or Plymouth." That the clay was obtained near Truro and was transferred to Plymouth for manufacture there we already know, and from this account I surmise that as Cookworthy was then working both the clay works and the pottery works, the Mr. Were who financed him made his account out to him at either the clay works *or* the pottery, and had no intention of inferring that there was a pottery at each of these places.

With regard to Lady Radford's article on this Were account (to which my attention was first drawn by

research work I have frequently found that the term "labourer" is used to distinguish a man who had *not* been apprenticed from those who had, although they may have been employed in exactly the same occupation. Henry Bone, of Plymouth, painter, John Haydon, of Plymouth, and Samuel Daw, of Bristol, were all apprenticed to Champion and his wife on the same day as Stephens. The elder Stephens may have been of the Truro family.

"William Cookworthy—on the China affair—or Plymouth Porcelain Company.

Dr.		£	s.	d.
	To Bill Remitted on China affair at Bristol	30	0	0
	To ditto by order paid Thos ffrankes	5	0	0
1767	Nov. 11th. To Bill on China Affairs at Truro—or Plymouth—to Wm Cookworthy	15	0	0
1768	Feby 27. To Bill to Chas Fox our Agent at—30—days	15	0	0
	July 15th. To Bill to William Phillips at—30—days	15	0	0
1767	July 8th. To Bill to James Fox on Hagues at—30—days	15	0	0
		95	0	0
1769	Octr. 18. To Bill to Charles Fox, ditto	15	0	0
1770	Febry 24th. To Bill to Chas Fox ditto	15	0	0
	Sept 29th. To Bill to Chas Fox ditto	15	0	0
		140	0	0

Creditor		£	s.	d.
1770	Sept 29. By sale our Share to the Proprietors of the New China Manufacturors at Bristol — where the work is intended to be carried on, for	75	0	0
	By Sufferings on carrying on at Plymouth	30	0	0
	By Sufferings at Bristol on first outset	35	0	0
		140	0	0

"Note.—Soon after the rise of the Society of Friends a meeting was established in London called the Meeting for Sufferings, the object being to assist those friends who were suffering for the Truth, whether through imprisonment or through seizure of their goods. This will explain the use of the word 'Sufferings' in the above account—meaning pecuniary loss."

Mr. Rackham), it appears in *The Devonian Year Book* for 1920, published by the Devonian Association, pp. 33–35. To Lady Radford are due the thanks of all ceramic students and collectors for thus further bringing forward Mr. Fox's discovery of this earlier date of Cookworthy's connection with Bristol. Her reference to Thomas Frank, junior, as being familiar with pottery all his life is misleading. Thomas was certainly the son of Richard Frank the potter, but he never worked in a pottery. He was always a grocer, and at the end of the period that he was in Bristol was a wholesale grocer in Castle Street. Full details of his career are given by his son Arnee Frank in his Memoirs (Chapter XII.). The Were account proves, however, that he was acting as Bristol agent for Cookworthy at this time, and no doubt this agency came about through Cookworthy's friendship for and previous business connections with Thomas Frank, the grandfather of this young man. I have always believed that both Cookworthy and Thomas Frank, senior, were the originals of "The Proprietors" of Lowdin's porcelain works, *circa* 1750.

At this period Champion would have been 27 years old, and it is quite likely that being a member of a prominent Quaker family in Bristol he became interested in Cookworthy's venture, and probably assisted him in his experiments before joining the firm. At any rate, in 1773 the patent rights of Cookworthy had passed to Richard Champion, and he had taken over the business, his name appearing as the proprietor from that date until 1781. It is interesting to note, besides the information which Hugh Owen gives us about Cookworthy, that just before the time when he was trying his experiments in Castle Green, and before he removed

the pottery from Plymouth, *Felix Farley's Journal* gives the following information :—

"March 19th, 1763.

"Thursday died, after a lingering illness, Miss Betty Harford in Castle Green, sister to Mr. Joseph Harford, wholesale Grocer in Queen Square."

Probably the Harfords were interested in Cookworthy's experiments from the first, as Cookworthy's position as a preacher of their religious sect would have brought them into constant association. The house in which Miss Betty Harford died adjoined that in which Richard Champion's pupils afterwards lived, and was separated from the porcelain works by it.

Arnee Frank refers to the Harfords in Castle Green, as will be seen from his Memoirs. Their residence was No. 19, whilst I have identified No. 15 as the site of the factory, and No. 17 as the dwelling-house of those residing on the factory premises. The works (which were adjoining, and at the back of No. 17) are described in a lease dated "The first day of June 1866," which lease was between Richard Randall, of East Pier, London Docks, London, Esquire, and the Rev. Henry Goldney Randall of the City of Bristol, Clerk in Holy Orders,[1] of the one part, and Edward Bishop Harding and Edward Hopkins Vowles, both of the City of Bristol, builders, of the other part. The agreement was for letting on lease for fourteen years :—

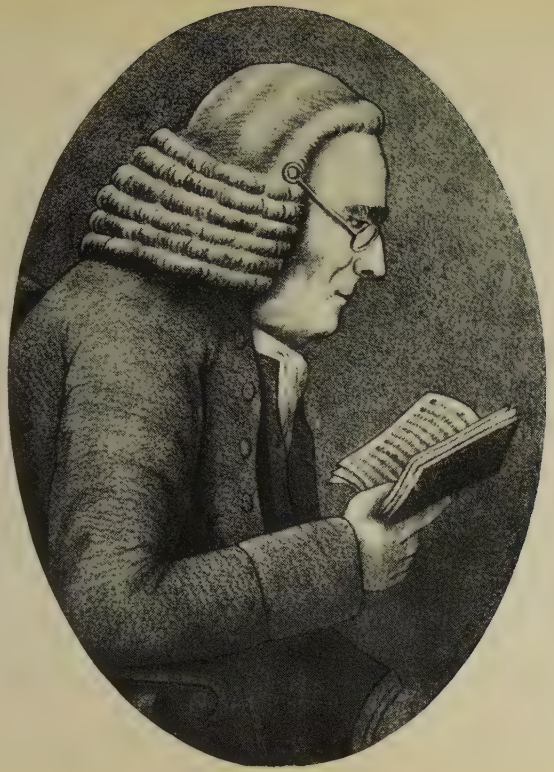
"All that messuage or dwelling house with the warehouse, carthouse, stable, yard, the workshop and appurtenances, and three cottages thereto adjoining . . . situate in Castle Green in the city of Bristol and more particularly delineated in the plan endorsed on these presents and thereon coloured pink." (See plan.)

[1] The Rev. H. G. Randall was Vicar of St. Mary Redcliff from 1865 to 1877.

The rent was £46 a year. Although the date of this document was nearly a hundred years after the time that Cookworthy had his pottery there, I am able to state positively that this was the actual site. Mrs. Vowles, wife of the builder of that name mentioned in the lease, and her daughters tell me that they found in cupboards under the stairs, etc., masses of plates, which had congealed from being over-fired; some specimens of porcelain also were found about the garden, yard and premises whenever any digging was done.

The moat which divided Bristol Castle from the houses in Castle Ditch was formed by a deep water-way cut from the River Frome to the Avon, or from Broad Weir under Castle Street and Queen Street to the Avon. The portion from the Frome to the other side of Castle Street has long since been arched over, and buildings stand on it. One entrance to this arch-way can be seen from Messrs. Perrin's timber yard at the back of their offices near the top of Tower Hill.

Mrs. Vowles presented me with a wooden model of the premises (No. 15 Castle Green) as they stood at the date of the commencement of the lease mentioned above. This model was required by the Insurance Companies when the tenants proposed working a steam engine for a saw mill there. The model is somewhat crude, but it gives one a good idea of the way in which the dwelling-house and workshops were planned out and the slope of the ground, which declined towards the Castle Ditch. The different levels were connected by some five or six steps. The Castle Green Council Schools now occupy both these sites, No. 15, the pottery, from the lease of which I have quoted, and No. 17, the house in which Champion is known to have lived. Both these properties belonged in



WILLIAM COOKWORTHY
B. 1705. D. 1780

RICHARD CHAMPION.
B. 1743. D. 1791.
(By permission of Mr. F. L. Rawlins.)

SAMPLE PIECES FROM THE MARK HARFORD TEA SERVICE. (P. 218.)

Champion's Porcelain.

(Mr. J. A. Lambert's Collection, Bristol.)

1866 to the Randall family, but the residence, No. 17, was then occupied by a Mr. John Baker. It is more than probable that the houses and factory premises belonged to the Goldney family during the tenancy of Cookworthy and of Champion. The Randalls were descendants of the Goldneys, and Hugh Owen gives particulars of a flower plaque, with the initials of Gabriel Goldney in the centre of it, painted in dead gold, and also gives the autograph of Gabriel Goldney.

The plan taken from the lease is printed on the next page. It will be seen that the entrance to the factory and the dwelling-house was upon the north side of Castle Green. The yard gates were close to Hartland's Court, near which court are the only remains which now exist of one of the towers of the ancient castle. There are three cottages, two of which abut on Hartland's Court, and the third, at the lower and extreme corner of the site, adjoins the backs of the houses in Castle Ditch. The moat runs underneath this latter cottage and the yard. On the plan are shown steps leading from Castle Green to Castle Ditch, which indicate that there was a public right of way through these yards. Castle Ditch is now called Lower Castle Street.

It was at the back of No. 15 that the kiln used by Champion, and illustrated in Hugh Owen's work, was built. Owen, however, has erroneously numbered the house 17 in his illustration (see page 20 of his book). The factory dwelling-house, No. 17, faced the remaining portion of the north side of Castle Green, and extended to the backs of the houses in Castle Green Terrace. These premises, together with their gardens, etc., were nearly as large as the pottery site. Mrs. Vowles has requested me to hand over the lease with the plan

Plan of Nos. 15 and 17 Castle Green, and the Harfords' house facing down Tower Street. No. 15 is taken from the plan on the lease Randall to Harding & Vowles, June 1st, 1866.

to the Bristol Museum when I have made all the use I require of it. The model has already been delivered to the Museum authorities. The various pieces of ware found during Mrs. Vowles' tenancy were handed over to Mr. Francis Fry for his collection.

The Bristol Directory gives the residence and factory of Richard Champion in the following words :— "Champion, Richard : China manufactory, 15," and his house : "17 Castle Green." Champion's works were closed in 1778, and in 1783 the same *Directory* gives No. 15 Castle Green as being tenanted by Israel Carey and Son, pipe makers. In 1792 No. 15 was still occupied by the Careys, as "tobacco pipe makers;" in 1793 they had removed to the Old Market. From 1795 to 1840 No. 17 was in the occupation of John Hartland, or of his two sons John and Joseph, who were "Carpenters, Coffin-makers, Undertakers and Surveyors."

Thomas Frank of Castle Street, the grocer, and father of Arnee Frank, was one of the subscribers to Champion's capital; he was never a potter. In *Sarah Fox's Journal* we read that Thomas Frank had inveigled two deserving young Quakers into investing in his business schemes as partners in 1777, and had not acted straightforwardly towards them, and so brought about the ruin of his and their trade in Bristol. One of these young men was Philip Debell Tuckett, a friend of the Harford family, and the other was J. Waring, a partner in London.

In *Bonner and Middleton's Journal* of August 13th, 1787, I find :—

"Saturday died Mrs. Frank, the wife of Mr. Thos. Frank, formerly a grocer in Castle Green."

In 1778 Michael Edkins says in his ledger that he had "Painted a sign board for Thomas Frank, grocer." In March, 1778, young Frank became a bankrupt, and the Convention in Bankruptcy met on April 26th, 1778, at the Bush Tavern in Corn Street. Small dividends only were paid long after Frank had gone to America. In view of his bankruptcy, arrangements were made by Richard Champion and his partners to return him the £1,500 which he had invested in their concern. It may have been, and probably was, Mark Harford who took over his, Frank's, share.

The partners in this porcelain venture of Champion's mentioned in Owen's work were at first Edward Brice and Joseph Harford. Of the products from Champion's pottery it is needless to allude to the Burke tea service, the Smith tea service, or the plaques containing armorial bearings, etc., as they are so well known, but I should like to mention here one notable tea service recently purchased for his collection by Mr. J. Arnold Lambert, of Summerleaze, Westbury-on-Trym, Bristol. This service was made for Mr. Mark Harford. The illustration (Plate L.) shows a coffee-pot, teapot and cream jug belonging to it. The tea service remained in the possession of the Harford family until the death of Mrs. Lloyd Harford in 1848, when it passed to her niece Mrs. Walwyn, who resided with her, and it remained in the possession of the Walwyn family (who continued to occupy the Harford residence, 9 Sion Hill, Clifton, Bristol) until it was acquired by Mr. Lambert in 1916.

This tea service, comparable with the noted set made for Joseph Harford, the chief investor in this china works, is in a superb state of preservation, and of the finest quality, decorated with exquisite landscapes

in lake, and richly gilded. It consists of a teapot, with cover and stand, chocolate or coffee-pot and cover, sucrier and cover, cream-jug and cover, tea-caddy and cover, basin, spoon tray, bread and butter plate, six teacups and saucers and five chocolate cups and saucers. As in the case of the Burke service and the beautiful vases made by Champion for presentation to his friends, none of the pieces are marked. The biscuit plaque made by Champion showing the arms of Harford impaling Lloyd, illustrated by Owen, also passed into the possession of the Walwyn family upon the death of Mrs. Lloyd Harford. This interesting plaque was acquired by the late Mr. Francis Fry, and is now in the British Museum.

With reference to the Walwyn family, on May 16th, 1917, Mr. Newcombe, of Park Street, showed me two letters that he had purchased at the auction of the effects of Miss Walwyn, of Sion Hill. The first of these was from Mr. Francis Fry to Mrs. Walwyn, dated "12th mo. 4th. 1868," in which he says :—

"Thanks for the kind and handsome present of Joseph Harford in a frame which I shall value very much. That is the gentleman who with my grand father was engaged in the china works."

He also thanks Mrs. Walwyn for the book with the book-plate of the Harford arms. The other letter is from H. C. Harford, Frenchay Lodge, March 17th, 1859, which says with reference to Champion's works :—

"Clever workmen were employed. Premises bought in Temple Parish, near where Pountney's pottery now stands and they soon succeeded in making the ware in gt. perfection and I believe the Bristol China has never [been] exceeded in beauty of texture by any

manufactory in Eng. . . . the finest collections belonged to the Misses Goldney and Mr. Francis Fry."

The mistake made in this letter in giving the locality of the china works as being in Temple Parish accounts for the almost general belief that Pountney had succeeded Champion. This was not so, and porcelain was never made in Temple.[1] Champion's works existed for a short time only, and were always carried on at 15 and 17 Castle Green.

In Mr. Lambert's collection is another of Champion's biscuit plaques, with flowers in high relief. At the back of the frame which contains it is pasted a ticket with the words, written by my father, J. D. Pountney, "This is Harriet's." This Harriet was his sister, born in 1784 at Henbury. She died unmarried at Weston-super-Mare in 1877.

Although the following piece of news in *Felix Farley's Journal* of May 22nd, 1773, does not refer strictly to the history of pottery, it will be interesting to those who study the annals of the Champion family. Young Richard Champion was appointed Treasurer to the Bristol Infirmary in 1768, some of his ancestors having served in the same capacity before him.

The newspaper states :—

"Thursday afternoon the two Miss Champions (sisters to Mr. Champion, Treasurer of our Infirmary) were travelling in a Post Chaise, near Cambridge Inn, in Gloucestershire, the Waters being out, and the driver mistaking the Passage over the Bridge, the Ground gave Way and the Horses and Carriage fell suddenly into deep Water, when the Horses after struggling awhile, were drowned, and the Ladies had

[1] Cookworthy's nephew Frederick and his partner Ring had a tobacco pipe manufactory adjoining the Temple Pottery. That may have been the foundation of this erroneous belief.

no other chance for saving their Lives, but by being conveyed upon the Back of a Man to the Shore, who for their Preservation, ventured his own Life by swimming to their Assistance. Their situation was so very dangerous and alarming, that the Chaise was cut to pieces and other efforts made Use of before they could be extricated out of it, and when taken out were quite insensible. Tho' all possible Care was immediately afforded them, yet they are both very ill, and one of them, who was much indisposed before, it is feared will not survive it."

Owen quotes on p. 18 from a letter, written by Sarah Champion to the Dellaways of Bisley, in June, 1771, referring to the Lloyd family: "The family at Lower Easton are coming to reside in Town (Bristol) on account of Abraham Lloyd, who is at present at the China House," etc., etc. I cannot find any pupil of that name in the Apprentice List, so perhaps the young Lloyd referred to did not remain at Champion's works.

In the Apprentice List, on December 31st, 1772, however, Samuel Andrews Lloyd, son of Edward Lloyd, merchant, of Bristol, was apprenticed to "Richard Champion, china manufacturer, and Judith," his wife, the sum of £472 10s. being paid with him. Various different descriptions of Champion's occupation are given in the Apprentice List. He is called a "China manufacturer" in the first twelve entries between 1772 and January, 1776, then in September, 1776, he is called a "China repairer or thrower" in each of two different entries. In the four last entries he is a "China manufacturer" again. The List shows that Champion had seventeen apprentices between January 20th, 1772, and July 26th, 1777. In some of the entries his wife is named Judith, in

others Julia. Owen says that the latter name was the one by which Champion preferred to call her. Their last two children were born at Henbury House, and as Dr. William Pountney, father of the potter, lived close by it is probable that he attended Mrs. Champion on these occasions, which may have been the commencement of a friendship between the two families, and have led to my father being induced many years later (1813) to become a potter.

Champion's daughter Sarah was born at Henbury on August 15th, 1774, and on her death in December, 1807, was buried in Henbury churchyard. It was probably she who lived with her aunt, Sarah Fox (Champion's sister), at Kingsweston, when her father had gone to America, in 1782. The other child, a son named George Lloyd, was born on July 20th, 1776, and died young. Champion had altogether nine children (see Quaker Registers). The first was born dead in St. James's Square, 1765. After this three sons and three daughters born in Old Market Street between March 23rd, 1766, and November 4th, 1772, and finally the two mentioned above. The Quaker Registers give us the residences of Champion from the time he had left Winterbourne until he went to Henbury in 1774.

The following advertisement in *Felix Farley's Journal*, dated December 9th and 23rd, 1775, appears to be the one referred to by Owen (p. 185), where, however, the date is given as April 8th :—

"Patent China.

"At the Manufactory in Castle Green, Bristol, where merchants and shopkeepers may be supplied, with a variety of pattern either in the Indian or European Taste.

"N.B. Gentlemen and Ladies may be supplied Retail at Mr. Elliott's china shop in Corn Street, or at Mr. Goodwins China Shop in Castle Green.

"☞ Wanted several Boys as Apprentices in the Painting Branch. Lads of Genius will be met with every encouragement, and have the Opportunity of being instructed by a Skilful Painter."

This "skilful painter" was probably William Stephens. Bone was doing all the more important painting, and was not likely to have given his time to teaching beginners. Bone was the cleverest man who ever painted on china and in enamels, and he is thus described in Bryan's *Dictionary of Painters*, 1903, p. 165:—

"Henry Bone the celebrated painter in enamel was born at Truro in Cornwall in 1755. His first employment was with a manufacturer of china at Plymouth" (this of course would be Cookworthy); "he afterwards employed his talents at Bristol in painting landscapes and groups of flowers to ornament porcelain, by which means he acquired a thorough knowledge of that art, in which be became so eminent.

"He removed to London in 1779 and became distinguished by painting in enamel the 'Sleeping Girl' after Sir Joshua Reynolds. But the works that will give him lasting fame are the 'Portraits of illustrious Englishmen,' eighty-five in number, which he enamelled after the original pictures in the Royal and other collections.

"These must have cost him much labour, expense and anxiety; but, unfortunately little pecuniary reward.

"They are now at Kingston Lacy, Wimborne, in possession of Mr. Ralph Banks.

"In 1811 he produced a copy in enamel (eighteen inches by sixteen) of Titian's 'Bacchus and Ariadne,' for which he received 2,200 guineas. He was elected

an Associate of the Royal Academy in 1801 and in the same year was appointed painter in enamel to George III.

"In 1811 he was made full member of the Academy and died in 1834, when his miniatures were dispersed by auction."

The Apprentice List shows that Champion had four apprentices from previous advertisements during 1775, only two of whom were to learn painting; and six in 1776, of whom two were to be taught painting.

On July 17th, 1776, John Brittan, china maker, Champion's foreman, took an apprentice, Edward, son of William Stephens. This youth was probably brother of William Stephens the painter, as the father of both is given as William Stephens, labourer. In the Bristol Poll Book, 1781, William Stephens, china painter, voted, but his address *then* was Tewkesbury; and Henry Bone, "china-manufacturer," who voted in the same election, was resident at "Coldbathfields, St. James's, Clerkenwell. London." Of the other pupils of Champion who also voted in this election I find John Haydon, china painter, registered his vote, his address being Plymouth Dock. In the list of voters in the next Poll Book, 1784 (the last until 1812), Henry Bone's address is given as Great Bath Street, St. James's, Clerkenwell. Haydon was still at Plymouth, and is again described as "a china painter."

A beautiful little specimen which, if it is hard paste, is Champion's work, has recently come to light in the shape of a well-made and brightly coloured little dolphin, with tail elevated, emblematic of Edward Colston's crest. It is in the collection of Dr. A. W. Oxford, of 45 Old Bond Street. Dr. Oxford says in

a letter to me of January, 1920, "I must leave it to the Bristol Museum." This will form a very valuable addition to their collection. I have never seen the dolphin as an entire piece before, but on some of the wine coolers and vases that Champion made dolphins' heads form the two handles. These handles represent the lower jaw as being on the surface of the vase itself (the mouth being wide open), and the upper jaw forms the handle.

The following advertisements will show the amount of competition in porcelain manufacture, both in England and abroad with which Champion had to contend.

From *Felix Farley's Journal*, December 22nd, 1764:—

"Now selling by Hand, for a short time, up one pair of Stairs, at the Wheat Sheaf, in Stall Street Bath, a very Large, Curious and Capital Collection of China, both Useful and Ornamental.

"The Nobility and Gentry, who are Judges, may be assured that this Collection will meet with their Approbation, and is worthy their Encouragement as there are several very fine and Matchless pieces of the fine Chelsea in Figures, Dishes, Plates, Comportiers, etc. all warranted true enamell'd; Some pieces of old Japan, Variety of compleat Tea Sets; India Boxes and Glasses; very curious Fans; compleat services of oblong Dishes and Plates; and Abundance of Curiosities too tedious to insert.

"As there was not to be lett a more commodious Room at this Season, to exhibit this curious Collection, 'tis hop'd the Situation of the Place will be no Objection to the Virtuosos; and that they will allow the Goods to be as good as if they were fixed for sale in the finest Room in Bath; as they may be well assured that they are some of the best of the Kind that could be purchas'd

in London, several of which were bought at William's large China Shop, opposite St James's Palace and stopt by Virtue of a Bill of Sale at Exeter, for near Two Thousand Pounds; He the principal Creditor begs Leave to Assure the Nobility, Gentry and Others, that to prevent the Hazard of the carriage to London, these goods shall positively be sold at least Fifteen per cent (exclusive of carriage) cheaper than he can sell the same Sorts at his own Shop, and are well known to be the cheapest and finest Goods in London.

"There is also sent, under the care of the said Williams, and just opened, a new Variety of fine Goods, belonging to an East-India captain, all of which must be sold on said Terms, as Ready Money is much wanted, and Contracts must be paid. which is the Reason the Goods are all mark'd at so low a Price."

In the same paper on January 19th, 1765, is the following :—

"To be Sold by Hand on Friday the 25th Instant January, and the following Days for a short Time, up one Pair of Stairs, at Mr. Morgan's, between the Cross and the Bell-Inn, in Temple Street, Bristol.

"That Grand and Capital Collection of all Sorts of Curious, Ornamental and Useful China, etc.—Lately seized at Exeter, by Virtue of a Bill of Sale; And will be sold for the Benefit of Creditors in London, to save Carriage and Hazard, Three Shillings in the Pound Cheaper than any Shop or Warehouse in London, of the same Goodness: consisting of fine large Jars and Beakers, sundry curious Chelsea, and other Figures, double and single Gerandoles, Variety of rich compleat Tea Sets, Bowls, Basons, several Sets of oblong and round Dishes and Plates, Mugs, Baskets, Leaves, Comportiers—with a great Number of odd-shap'd Pieces for Desserts; fine old Green Enamel Dishes and Plates, Several pieces of rare old Japan, and fine Sets of the Royal Pattern Chelsea Plates and Dishes and many other Pieces of China, too tedious to

Mention. Full compleat sets of India Dressing Boxes, and ditto Glasses in Japan Frames, India Pictures for Hangings, great Variety of Fans, Japan Soy, India Paintings on Glass, Silver and Ivory hafted Knives and Forks, Pier Glasses in rich carved and burnished gold Frames of newest Taste, and sundry Carpets of different Sizes, some fifteen Feet by twelve.

"N.B. As the Goods consist of a large Quantity of All Sorts, each Article will be marked at a fixed Price to prevent Trouble, without any Abatement.

"Attendance from Nine in the Morning till Dark."

The next advertisement shows a connection between the pottery business and the law.

Felix Farley's Journal, December 1st, 1764:—

AT FARR'S

China earthenware and Glass Warehouse.
in Broad Mead, Bristol.
are sold wholesale and retail.
Foreign and English CHINA.
and all sorts of fine and common Delf, Stone Earthen
and Glass Wares on reasonable terms.
Money in change for Old Glass.

As the above China Business is managed and due attendance given to Customers by my Wife I hope it will not be thought improper for me to inform my friends —That (from experience I have gained by serving several eminent Attornies-at-Law as their clerk for these 11 years last past viz :—Mr. Pinniger of Chippenham Wilts Three Years, the late Mr. Wade Six Years, and Messrs. Bush and Windey of this City 2 Years) I do apply myself to that of Drawing Ingrossing and otherwise making of Deeds Wills and other writings. Procuring of Monies on good securities and such securities for monies. and receiving and collecting of Rents and Debts with Secrecy Integrity and Punctuality. Can if required find sufficient security for my duly accounting for all rents debts and other monies I am

or may be impowered to receive and collect for the use of any person or persons whatsoever—and all those attornies or others who have do or shall be pleased to employ or recommend me in any Respect as above may speak to (or be waited upon by sending to) me at my house in Broad Mead aforesaid and depend on having such or other favours thankfully acknowledged

by their most humble Servant

WILLIAM FARR.

In the same newspaper (Jan. 19th, 1765) is the following:—

"To be Sold, During the Time of the Fair.

"Three doors from the Bell Inn, in Temple Street, leading towards the Cross by a Person from The Great China Manufactory, near the Royal Exchange London; a Curious Assortment of Ornamental and Useful China, consisting of many Thousand Pieces.

"As the Lowest Price will be asked without Abatement, The Public have now an Opportunity of furnishing themselves with most Articles in the above Way, on Most reasonable Terms."

Also:—

"Amson.

"China Man from London, has now opened a Shop (For the time of the Fair)—

"In Pithay opposite the Pump with an assortment of China, Pearl-Beads, Fish, Counters, etc which he is determined to sell very low, being bought 10 per cent under real value.

"His prices are

"Long dishes 6/. per piece; Round ditto 2/6. Foreign Blue and White Cups and Saucers 4/– per set. Enamell'd ditto 5/6. Long Sets of Tea China, Two and Forty Pieces, 3*l*. 3*s*. Pearl Fish and Counters 2/– per dozen, Pearl Beads at 3d per row.

"A Curious Assortment of

"Ornamental Figures, Jars, Beakers, Bowls etc etc."

In the same paper, in 1768, is another as follows, which reveals the value of a Pompadour Chelsea dessert set in those days :—

"July 9th 1768.

"In a few days will be open'd for sale, by Hand, In a large Warehouse next the Bank, in Small Street, a Most Curious and valuable collection of

Fine Foreign and English China
India Dressing Boxes etc.

(Belonging to several Gentlemen trading to the East Indies, and Dealers in London), Consisting of different sets of Oblong Dishes and Plates; Supper Dishes; ditto Tureens; Compleat Tea Equipages; great variety of Short Sets of ditto large Jars and Beakers. Punch Bowls, Mugs and Basons——Likewise some Fine Chelsea, Worcester and Derby Porcelain, in Dessert leaves, Baskets, Plates and Dishes (in particular a Sett of the fine Pompadour Chelsea, painted in Birds and highly finished, value £250).

"India cane mats, Japan Soy, Fish and Counting Beads, Tea Boards and Waiters, Paintings on Glass, Carpets, Pier Glasses, in neat carv'd and Gold burnish'd Frames; and many other Articles too numerous for Insertion."

Another advertisement in *Felix Farley's Journal* of June 24th, 1769, states :—

"Bristol. June 24th.

"To be sold at the China Warehouse, up one Pair of stairs, the third Door from St Werburgh's Church, in Corn Street—The largest size of Oblong Blue Dishes at 18s. each; Rich Image compleat Tea Equipages, consisting of 43 Pieces at 3*l*. 3*s*; Burnt in Table Plates at 15s. per Dozen; Blue ditto at 12s 6d; small colour'd ditto at 10d each; Three Pint Bowls, ditto at 3s 6d; blue ditto 2s. 6d.

"Enamelled Pint Basons at 1s. 4d; Half Pints 7d; India cane Mats at 5s; Mats for Bed-sides at 6s. 6d. Pearl Fish and Counters at 1s. 6d. Dozen: Beads in Imitation of the Real Pearl, full Rows at 2d. each; with all kinds of fine Foreign and English China; Dressing Boxes, Glasses, Tea Boards, Fans, etc. etc., on same reasonable Terms."

The following advertisement from *Felix Farley's Journal*, dated August 10th, 1771, gives the prices and other details of various porcelain articles:—

Now on sale by HAND.
At a house in Wine Street Facing Dolphin Street
a large and curious assortment of
Foreign and English CHINA.
consisting of

Blue and white and coloured Tea-Table sets from 1 pound to ten guineas. Table sets of Dishes and plates of different Prices; Blue and white plates from 9s. and 6d. to 18s. per dozen; Bowls, Basons, Jugs, Quart pint and half pint mugs. Salad and Baking Dishes; Breakfast and Dessert plates; Tea Coffee and Stewing Pots; Blue and white enamelled Tureens; Dishes and covers from 16s. to 30s. Tea Cups and Saucers, Coffee Cups and Cans; Sauce-Boats, Butter tubs; Covers and plates; Cream Pots and Ewers; Great Variety of very rich Worcester china; Blue and Gold and enamell'd Dessert Services of Compotier; Dishes plates and Fruit Baskets; Single and in sets; Sauce Boats with Covers; Stands and Spoons; Ice Pails; &c. A fine collection of Foreign and English jars and Beakers; Chesea and Derby Figures and Branches; Enamell'd Vase; and other candlesticks, Sheffield ditto; Pont-y-Pool Ware; Paper machée Snuff Boxes from Ten Shillings and Six pence to Four Guineas per dozen; Straw Toilets; Japan Dressing-Boxes and Cabinet; and a great Variety of other Articles, the Whole of which will be sold greatly under usual prices.

The following curious announcement from the same journal of September 21st, 1777, is perhaps worth reprinting here :—

"An extraordinary seisure of lace was recently made at the house of an old lady of distinction near St James (London). It seems that the lady had a present of French figures, made to ornament a dessert set, sent her from Paris, and in either figure, which was very artfully contrived, lace was concealed. The information was laid by a French valet, whom her ladyship had lately discharged."

Again, on December 14th, 1771, we find the following announcement :—

"We are informed that at Mrs. James' china warehouse High Str. next the Market Gate is just open'd a fine chest of Bloom Tea, worth fourteen shillings per lb, sold for twelve—etc etc."

It seems that all the china shops sold tea, and most of the tea shops sold china at this time.

On June 20th, 1772, is the following advertisement of a Bath shop :—

"Bath. June 1772.

"Now on Sale (much under the shop Prices)

"At Mainwarings, between the Long Rooms on the Lower Walk—All his Valuable Stock of English and Foreign China, consisting of a very fine Variety of Worcester, rich Blue and Gold and Enamell'd Dessert and Tea Services, Compotiers, Flower Cisterns, Jars and Beakers, richly painted both in Figures and Flowers, with a great Variety of useful Foreign China, too tedious to enumerate. Complete Tea Services of Blue and White Worcester China, from £1 to £1 5s. the Set, consisting of 43 pieces." The advertisement continues and mentions Toys, Jewelery, etc.

On November 28th, 1778, in the same journal, are shown the prices of foreign china ware, which I take to mean Chinese porcelain :—

"Foreign China Ware now selling by hand.
."At No. 20 in Bridge Street.

"Consisting of Dishes and Plates in compleat Table and Dessert Services; Tea and Coffee Equipages, highly gilt and ornamented with burnish'd Gold; fine Nankeen Breakfast Sets; curious rich Punch-Bowls, Mugs, Jars and Beakers; Mandarine Figures; Coffee-Pots; Tea Pots, Washhand Basons with Bottles; India Tea-Boards; Dressing-Boxes Mother of Pearl Spoons; Fish and Counters; Pink Paper; Candle-shades; Japan Soy; Cane Floor-Mats; Persia pattern carpets; silk Umbrellas etc etc. The above Goods will be sold, as usual, remarkably cheap.

	l.	s.	d.
Three Pint Bowls	0	1	8
Two Quart ditto	0	2	10
Blue and White Cups and Saucers (per set)	0	3	6
Colour'd ditto	0	4	6
Plates (per Dozen)	0	8	0
Ditto full Border	0	11	6
Blue and White Jars and Beakers (per set)	0	4	0
Rich imag'd. and Gold ditto 5 Pieces 9½ inch	0	12	0
Ditto Ditto. 9½ inches with Lion Tops	0	16	0
Blue and White Tea Sets, 43 Pieces	1	9	0
Fine enamell'd Tea sets 43 Pieces..	1	14	0
Good oblong Dishes 17 inches at ..	0	10	0
Ditto 15 ditto at ..	0	6	6
Fine Oblong Tureens and Dishes ..	0	18	0
Plain and painted gilt stick India Fans	0	0	6

☞ The said shop is supplied every week with a

new assortment from the East India Company's (and others) Warehouses in London."

In *Felix Farley's Journal*, April 27th, 1782 (also on June 1st and 8th), is the following :—

"To be sold by hand on Monday, 29th April inst at the Manufactory in Castle Green, the remaining stock of Enamel, Blue and White and White Bristol China.

"The Manufacturers being removed to the North. The time of sale each Day from Ten to One and from Two till Six."

On June 13th in the same journal is the following :—

"The China warehouse 53 Clare Str. will finally close on Saturday the 2nd inst.

"The goods in the said warehouse will continue till then to be sold very cheap."

This was Elliott's shop. He was the principal agent in Bristol for the sale of Champion's ware and for porcelain made at Worcester. He was succeeded by Henry Chapman, but at No. 21 Castle Street. Chapman's announcement is in September, 1782, and he describes himself as "late shopman to Mr. Elliott in Clare Street."

The death of Richard Champion is noticed in the *Gentleman's Magazine* of October, 1791, in the following words : —

"Oct. 7th, near Camden in South Carolina, Richard Champion Esq late Deputy Paymaster General of his Majesty's forces, and proprietor of the China Manufactory formerly carried on in Bristol."

I have lately (March, 1920) met with the owner of a very highly ornamental tea set made by Champion, and offered for sale by Messrs. Christie and Ansell at their auction rooms in London on February 28th

and 29th and March 1st, 1780, when a large portion of the remaining stock of the pottery was offered. The sale catalogue was reprinted in Dr. Oxford's preface to Mr. Albert Amor's catalogue of the Trapnell Collection, 1912. Lot 20, on the third day, is described as :—

"A very rich tea set, wheat sheaf and crimson bands. 41 pieces, £7 7s. Cooper."

The owner of this tea set, Mrs. Colville Hyde, asked my opinion as to a name written upon the back of one of the saucers, which appeared to have a shiny effect, like lustrous iron-mould. It was thought to be that of Champion, but on close inspection it turned out to be Atkinson. As the saucer had been broken and repaired, it may have been mended and signed by a person of that name.[1] On being shown the description of Lot 20 in the sale of 1780, Mrs. Hyde said that she remembered the name in connection with many pictures and other objects of art, which were originally in the collection of Thomas Butts, Muster-Master-

[1] With regard to the signatures of china menders on the backs of pieces of English and foreign porcelain, I thought it might be likely that during the time that the artist was ornamenting the above tea service with gold a purchaser of the name of Atkinson may have bespoken it and had his name endorsed on it with the brush used for the gold size.

I wrote to Mr. Hurst, of York, asking his opinion and volunteering my own. Mr. Hurst in reply said that he and Mr. J. R. Kidson, of the Leeds Pottery were of opinion that this lustrous effect was produced by the writing being done in the ordinary ink of that time, and giving their reasons for thinking that this would result in a lustrous effect. I proceeded at once to Pountney's Pottery, and with the kind assistance of Mr. Brunt mixed solutions of ferro-sulphite and tannic acid as used for making ink in the last half of the eighteenth century. With this mixture we endorsed a couple of plates, at the same time adding additional writing with the ink of the present day, and the result when these plates had been fired was in each case a lustrous iron-mould colour similar to those examples found signed by the china menders of that time.

General (the friend and patron of the great poet-painter William Blake). It also seems, from a diary in her possession, that General Butts bought many things through Joseph Cooper, of "Noble Street, near Foster Lane, London," whose trade card, with this address, is pasted on the back of some pictures purchased from or through him. The tea service has remained in the hands of General Butt's descendants until the present time.

There is a blue cross and the figure 10, either in gold or in blue, upon most of the pieces ; the tea-pot, cream jug, sugar basin and some of the tea-cups are unmarked. Coffee cups and saucers have been made to match the set in soft paste porcelain, believed by Mr. Dyson Perrins, Managing Director of the Royal Worcester Porcelain Company, to be either of the Flight period after 1783, or perhaps of the late Wall period, but doubtless made some years after the original tea set was offered for sale. The details of the pattern are as follow : The top rims of the cups and saucers, basins, etc., have a gold godrooned bordering, below which they are encircled by a band of light and dark crimson, entwined with a garland of single wheat ears in gold, with green leaves. A similar band is at the bottom of each piece, and between the two are bows and festoons of ribbon, each festoon suspending a little gold wheat sheaf composed of four or five heads of wheat. The ribbon depends from a gold band, an eighth of an inch wide, half the width of this band being decorated with a scroll.

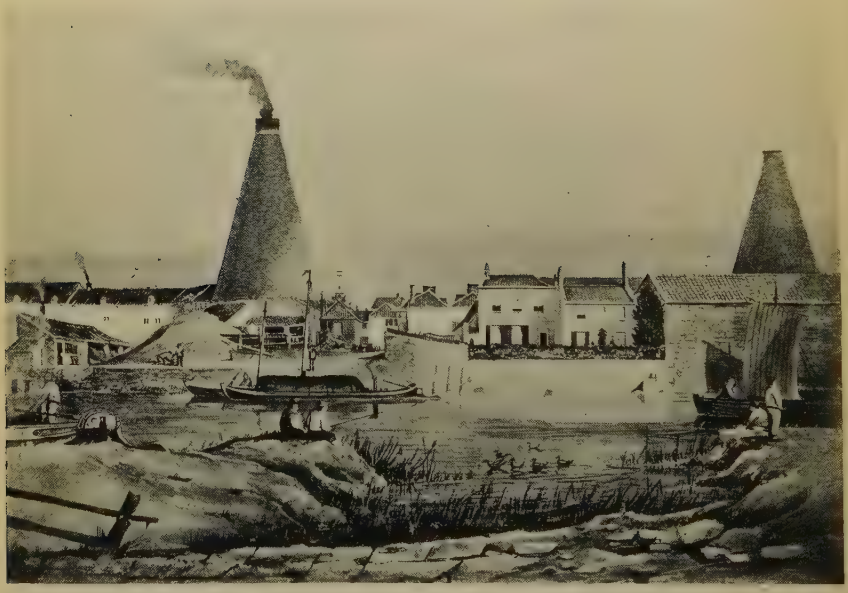
With reference to the band, in the Bristol artist's work the ornament is on the upper half, and on the Worcester pieces upon the lower half. The crimson bands upon the Worcester pieces are broader and heavier in colour than those on the Bristol. It is very seldom

that sets of ware can be traced as to ownership from the factory down to the present-day owner, as this can.

It is probable that the numbers on the backs of the various articles, which are generally placed above a cross (the Bristol mark) refer to the painters, each of whom probably identified himself in this way, according to the order in which they were employed. Bone is known to have been using the number 1, Stephens is credited with the number 2, and so on; but Mrs. Colville Hyde's tea set with the advanced number 10 makes it rather a puzzle as to whom this number belonged.

Stone-ware Section

POWELL'S STONE-WARE POTTERY.



HOOPERS' GLASS-HOUSE, AVON STREET, ST. PHILIP AND JACOB, BRISTOL, ONCE PARTLY A STONE-WARE POTTERY.

(*From a painting belonging to Mr. Cecil Powell.*)

CHAPTER XVII

STONE-WARE AND RED-WARE POTTERIES.

Mary Orchard's Pottery.

Owen (*Two Centuries of Ceramic Art*, p. 367) incorrectly states that Alsop's brown stone-ware works were at No. 9 Water Lane, to which premises Richard Frank and Son transferred their business from Redcliff Back, when Alsop moved into Temple Street, in 1776. Alsop, as will be seen in the Apprentice List, was an apprentice of William Taylor, the foreman potter (and husband of the owner) at Temple Back. Taylor resided on the premises, and Alsop made whatever stone-ware was produced at this pottery. In 1776 he would have been thirty years old, but in spite of this there is nothing to show that he took any leading part at the Bristol pottery works.

Stone-ware potteries were exceedingly numerous both in and around Bristol. One of the earliest of which I have been able to find any particulars was built on the site of a mansion that belonged to the Knight family, in Temple Street. It was on the same side of the street as the church, adjoining Dr. White's Almshouse, which was the only house dividing it from Bear Lane. It is now occupied by Messrs. Knee and Sons, furniture removers. The garden belonging to the house used to extend as far as the Avon at the back, but was curtailed when the road now called Temple Back was made. It was after the making of this road

that the Knight family let the house for pottery purposes.

The lease was made on March 20th, 1700, and was between "John Knight of New Sarum in the County of Wilts, Esq., of the first part, and William Andrews of the city of Bristol, merchant, and Mary Orchard of the same city, widow, of the other part." The former was captain of one of the privateers which used to sail from Bristol, the latter the widow of John Orchard, who had been a "pott maker" to a "Glass-house or Glasshouses."

Mr. Septimus Powell (late of Temple Gate Pottery) has explained to me how these "potts" were made. They were used for the fusing of the "batch" into molten glass or "metal." The building up of the pots was an extremely long process. They were 3 or 4 feet high, from 30 to 36 inches across on the inside, and about 3 feet deep and 4 or 5 inches thick. In the manufacture of ordinary bottles they held, when charged, from fifteen to twenty hundredweight of glass, and were built up from the centre of the base by adding rolls of fire-clay, which were firmly pressed on to each course below, and homogeneously massed to each other. Only about one course in this form would be added at a time, so that it would take a very long time to complete the building up of a pot. The pot-maker would, of course, have a large number of pots in the course of manufacture at the same time, and work at them in rotation. Like other pottery, they had to be dried very gradually, sometimes, if circumstances permitted, for twelve months, a fire being kept burning in the room. After the pots were dry, they had to be annealed in special arches and finally placed red-hot in the furnace by a carrier, which consisted of a long metal

handle terminating in a projecting end formed in a flat "V" shape. At the apex of the "V" was fitted a pair of wheels. The pot would be turned over on to its side and lifted by means of the projecting arm of the "V" being put into it and the handle opposite being pressed down on the principle of a lever. Lighted straw was used to prevent the pot being cooled more than could be helped, as it would otherwise have cracked (as often happened) when it encountered the heat inside the furnace. "Pot-setting" was a hot and laborious job, in which every man and boy available assisted, and a considerable "lowance" of ale had to be provided.

This was the work in which Mary Orchard's husband was engaged.[1] After his death she seems to have continued the work herself, and with the assistance of William Andrews' capital put into the business producing some red-ware and stone-ware also.

The lease mentioned at the beginning of the chapter will be of great interest to antiquaries in Bristol, as

[1] The clay used for nearly all the glass-house pots in Bristol came from Stourbridge. Amongst Mary Orchard's pupils was one called William Lawley, who was the son of a "White glass maker, of Stourbridge." There is excellent fire-clay in Bristol, at Crew's Hole, which was used for making potter's saggers for firing earthenware, but it was not nearly equal to that of Stourbridge for glass-house purposes. The following notice in the *Bristol Oracle* of March 12th, 1742, is interesting, as it shows the death of a vendor of this particular clay: "On Monday Mr. Milward a Gentleman of Fortune at Stourbridge in Worcestershire, and a great Dealer in Clay, the produce of his Estate in that county esteemed the best in England for Glass-houses Uses, was seized with an Apopletick Fit, at Mrs. Barry's Coffee house at 8 o'Clock in the Morning, and unfortunately for him being thought in Liquor, continued only covered, and without proper assistance, for four Hours. By the care of the Physicians who afterwards attended him, he has been roused into Sense, and some Degree of Understanding; but Lethargick, and other Dangerous Symptoms continuing, for want of earlier Applications, leaves but little hopes of his Recovery."

it contains many details in connection with the old mansion belonging to the Knights. It seems at the time that this lease was granted the premises already contained a "Pott house and Warehouse thereto belonging thereon, lately erected and built." Mary Orchard had therefore probably rented these back premises, without occupying the mansion, some time before the date of the lease.

The house is described as containing "All and singular Rooms, Kitchen Hall and Parlour and Chambers, Sellars, Shoppe, Lofts, Lights, Pavements, Wayes, Water Easements, Profitts, Commodities and Appurtenences." The tenants were to have liberty to erect "on some part of the garden, one or more pot house or pot houses," and to have the messuage and premises, "from the 25th day of March 1700 for 10 years thence ensuing," for a rent of £32 per annum, payable quarterly. The tenants were bound "not to make any manner of indecent and unbecoming use of the great parlour or of the dining room over the same." They were also to do any necessary repairs, and to keep all the "household goods and utensils of the household in repair." A long list includes iron chimney-backs to various rooms: "in the kitchen, one Iron Chimney-back to the Chimney, one Iron Crane and Dog wheel, three Fraggetts on Spit." Also two pumps, one lead and the other wood, with iron handles.

The copy of the lease which Mr. D. McPherson, of Woodstock Road, Redland, lent me, was signed: "John 1701 Knight."

As a proof that Mary Orchard was in business before this date (and probably working at these same premises) I quote from the Apprentice List the particulars of her first apprentice :—

Date.	Master.	Apprentice.
Die Sabbati. 14th May. 1698.	Marie Orchard wid of John Orchard, to be educated by Mary & Co-partners in Art of Gally-pott. maker.	John, s. of Edward Bye of Brislington Som. Gally-pott-maker.

This shows that apprentices were bound even on Sundays, and that other ware than glass-house pots was made at Orchard's. This pupil was the son of Edward Bye, of Brislington, Somerset, "Gally-pott-maker," who must then have been working for Thomas Frank the delft ware potter, tenant at Brislington since the previous year.

In the year 1700 William Andrews, pot-maker, took a pupil in his own name.

In 1704 Mary Orchard took Joseph Thrall, "to be educated in the Art of Pott making." This man was the first that I have found of a long line of men of the same name who became noted potters. Young Joseph Thrall probably lived in St. Mary Redcliff parish until after 1721, when he recorded his vote from that parish apparently for the last time.

Mary Orchard had seven other pupils, the last of whom was apprenticed to her on March 23rd, 1719, which shows that she must have renewed her lease of the pottery, the date being nine years after that at which it should have expired. Whether Andrews remained her partner or not I cannot say. She was succeeded by Thrall, who continued his tenancy of the works until at least 1754.

His descendants were all successful potters, and

removed later in the eighteenth century to premises in either Redcliff or St. Thomas' parish. One of the family, however, lived at Temple, for in an advertisement in the *Bristol Oracle* of February 18th, 1749; "Two houses, in Temple Street, both adjoining, with large gardens, upwards of 50 yards long; one occupied by Mrs. Thrall, and the other known by the sign of the 'Three Merry Potters,'[1] lately in the tenancy of Thomas Jones," were advertised to be sold by auction, which was to take place at the Three Merry Potters on February 17th, 1749. For particulars of these two houses application had to be made to John Weaver, in College Green.

It is rather a curious coincidence that the Apprentice List shows a man named Weaver was the sometime proprietor of the Limekiln Lane Pottery, close to College Green, and had been an apprentice of Edward Ward, junior, and also witness to his master's will. Weaver's pupils were all transferred to Charles Christopher in 1735; but there is no mention that this was in consequence of his death, he may have simply retired from business in that year. When a pupil was transferred on account of the death of his master, the registers were generally marked, "His Master being dead and his Mistress having left off trade" (as an instance of this see Josiah Bundy, 1739, April, Apprentice List).

Joseph Thrall, the first potter after Mary Orchard resigned, was made a freeman in 1711. He was joined by William Adlam, I think, whilst he was proprietor

[1] "The Potter's house of call" referred to by Owen when speaking about Michael Edkins and his first appearance in Bristol. Another inn much frequented by the trade, and especially the stone-ware section, was the "Fourteen Stars" at Counterslip, now demolished.

of the pottery. Some years later these works became a glass-house, and were in the occupation of Lazarus Jacobs.

Alsop and Hope and Bright, afterwards Price, Sons & Co., now (since acquiring the firm of W. Powell and Sons) Price, Powell and Co.

In the year 1747 Thomas Patience[1] became a freeman of the city, his address being given in the Directories and Poll Books as No. 134 Temple Street—opposite the church gates. His name does not appear in the Apprentice List; he may, however, have been privately bound to some red-ware potter. Patience became a noted stone-ware potter, and never as far as I have been able to discover engaged in the delft ware potting at all, although it is known that he worked in the parish of Redcliff, probably for Richard Frank.

Hope's name also does not appear in the Apprentice List as ever having been bound to Richard Frank, as stated by Owen. Patience, however, in 1754 voted in the parish of Redcliff, so he may have been making stone-ware at Frank's pottery at that time. I mention this fact here instead of in the Redcliff Pottery section, as both Patience and Hope were stone-ware potters, chiefly operating in Temple parish.

The next Poll Book to give Patience's name, that of 1774, shows that he was living at the same address as in 1747. The death of Patience is thus noted in *Bonner and Middleton's Journal*, December 17th, 1785: "Yesterday se'nnight died Mr. Patience, at the sign of the Cross Keys in Temple Street." The Directory of 1793–94 gives "Hope, John, potter, Temple Street."

[1] The name of Patience is to be met with frequently in Bristol as early as the date 1682.

Hope does not appear to have been much of a politician, for I cannot find his name in any of the Voters' Lists.

At this pottery both red-ware and stone-ware were produced, but very few articles of note were made in stone-ware in Bristol. The principal output was of public-house mugs made to measure, jugs for the same purpose, jars holding one, two and more gallons for spirits, etc., pickle jars of all sorts, glazed earthenware pans for culinary use and the like.

On October 4th, 1785, Charles, son of Charles Price, of Bristol, cordwainer, was apprenticed to Thomas Patience and his wife Ann. Patience and James Alsop, I think, worked together after the latter had removed from Frank's pottery to premises of his own opposite the iron gates of the church in Temple Street. After 1783, however, Alsop appears, from the Directories, to have been in Thomas Street, at first by himself and later with his son; and from 1808 to 1813 the Directories give the name of the firm as "Price and Read, late Alsop, next to the Bunch of Grapes in Thomas Street," and after 1818 as "Charles Price, late Price and Read."[1]

The pottery at 125 Temple Street, immediately adjoining that of Alsop, but not extending through to Thomas Street, was owned in 1730 by the family of Milsom; the firm continued as Milsom and Melson till the end of the eighteenth century.[2] This pottery was acquired by Price's firm about the same time that they bought the interest in Alsop's.

[1] The appearance of the name of Read in the firm may be accounted for by the fact that Charles Price, junior, married Elizabeth Read, of Chepstow, in 1807.

[2] I am indebted for this information to Mr. Alfred N. Price, now senior member of Price, Powell and Co.

James Ward's will (1738) mentions Annie Milsom as being the tenant of his house "in Temple Street near Temple Parish Church gate."

When Charles Price was apprenticed to Patience the latter was carrying on his pottery at 125 Temple Street, and Mrs. Alsop had held a life interest in the pottery (which is now at No. 39, 40, 41, 42 and 43 Thomas Street) until her death between 1830 and 1840.

The first Charles Price was also a Licensed Victualler. His death is thus recorded in *Felix Farley's Journal*, August 4th, 1813 :—

"A short time since in Temple Street, Mr. Price, who had kept the sign of the Fourteen Stars upwards of 40 years. In his youth, he had been a soldier under Prince Ferdinand of Brunswick ; and in a skirmish after the battle of Minden, received a ball, which passed through one thigh, and was cut out of the other. Altho in a humble station of life, no man bore a better character, nor was more respected by his friends and by the Parish in general."

In 1853 Charles, the son of Charles Price, senior, bought Bright's Pottery in Temple Street (not the same premises as Alsop's) from the two Miss Brights, and rebuilt it as his own additional premises. He died in 1868. In 1875 some intermediate land was obtained, and the present premises inaugurated, uniting the two potteries.

Charles Price, junior, had a son of the same name who was a brother of the present Mr. Alfred N. Price, who was the youngest son of the family.

With regard to the site of Price's Pottery, the present premises are shown on the map at the end of the book (No. 9). They extend from Thomas Street, through to Temple Street, and comprise the sites of

three potteries, one in Thomas Street and two in Temple Street. The portion shown upon the map was purchased by Charles Price from the executors of John Bright, and at a later date they also bought No. 124 Temple Street (originally the pottery of Milsom and Melson) next door to their own premises. John Milsom was apprenticed to James Alsop in 1805.

The Directory of 1803 shows that James Alsop, junior, had a "Brown stone ware Pottery in Thomas Street," and gives his father, James Alsop, as "a Brown stone ware Potter, 125 Temple Street."

The present output of Messrs. Price, Powell & Co.'s pottery is stone-ware jars, barrels, jugs, hot-water bottles and other stone bottles, filters and all first-class goods of a like nature; also porous pots, cells, battery jars, etc., for domestic electrical purposes, and for telegraph, telephone and electric railways.

William Powell and his Family.

About the year 1816 William Powell and his brother Thomas purchased a small "brown stone" pottery which was in Thomas Street. Soon after 1830 the pottery was transferred to premises at Temple Gate, where the two brothers had been carrying on the business of what was called a "Stourbridge Glass Warehouse." There they also turned out very beautiful cut-glass articles, which they obtained in a rough state from Dudley in Worcestershire. The Stourbridge warehouse was soon afterwards given up, and, owing to the duty being taken off imported glass, the cutting of glass was also relinquished.

The "brown stone-ware" was "salt-glazed," salt being thrown into the kiln and falling in a vaporised

state upon the articles during the process of firing. The results were, however, not always satisfactory, and at last William Powell, being complained to of the spoiling of some brandy through the salt coming off some imperfectly manufactured jars (which he was glad to be able to prove were not his), determined to produce something better. He therefore set to work, assisted by Anthony Amatt (of whom an account will be found later on), and after many disappointments succeeded in inventing a glaze which was impervious to the action of any liquid likely to come in contact with it. The appearance of the ware was also very greatly enhanced. On the introduction of William Powell's "improved" stone-ware the old method of "salt-glazing" was largely superseded throughout the country. The first lot of the new ware was sent out in February, 1835.

There are at the Bristol Museum and Art Gallery two very large stoneware jugs with raised moulded ornament depicting bacchanalian and other subjects, which were made at the Temple Gate Pottery. The earlier is of "salt-glaze" and is marked "W. Powell 1834," to celebrate the coming of age of William Powell's eldest son, William Augustus Frederick, but the date is rather misleading, because the birthday occurred on January 27th, 1835. The jug must, however, have been made in the previous years. When the day of the celebration arrived it was filled with beer, but sad to relate, in the process of putting in the tap (under the superintendence of Anthony Amatt) the bottom came off and the contents were wasted. The other jug was marked "Bristol, Temple Gate Pottery, 1844," and was made of the "improved" ware. It was prepared in honour of the twenty-first birthday of another son.

For many years after his brother Thomas had given up William Powell carried on the pottery by himself, and after his death in 1854 his two sons did so. In 1906 the business was disposed of to Price, Sons & Co., who have since traded as Price, Powell & Co. The pottery was pulled down, and the site is now occupied by Messrs. Mardon, Son & Hall.

The Directories give the name of W. and J. Powell, potters, Temple Gate, in 1831, *but not in* 1830. Also from 1835 "Powell Wm. Temple Gate. Inventor and sole manufacturer of stone-ware which is glazed inside and out with a glaze warranted to resist acids, and not to absorb." The same announcement continued many years.

The Directory of 1830 shows that "Price & Co., Water pipe makers," were at 125 Temple Street and 43 Thomas Street. In 1838 they were shown as being at "Temple Street and St. Philips." This continued until 1845, when the "St. Philips" was dropped.

Tucker Street Stone-ware Pottery.

Very little has been discovered respecting this pottery. The situation was on the bank of the Avon in Temple parish, and near the Fourteen Stars Inn. The site of the pottery is now absorbed by the "Bristol Brewery Georges & Co. Ltd.," previously known as "The Old Porter Brewery."

One advertisement only have I found that I can with certainty ascribe to this pottery. It is copied from *Felix Farley's Journal*, March 17th, 1764, and reads as follows :—

"At Read and Co.'s Pothouse at Counterslip near Temple Cross, Bristol, Merchants and others may be

supplied with all Sorts of Stone Bottles as cheap as imported. Also pickling Jars, &c. 30 per cent. under common selling Price in this city. Also all Sorts of Muggs &c. at Lowest Price."

The Read who issued this advertisement is no doubt the Charles Read of Calne, Wilts, son of a woolcomber there, who was apprenticed to Paul Townsend in October, 1741. Paul Townsend had also come from Calne in 1716 (see Apprentice List). The pottery was close to the Fourteen Stars, where the first Charles Price, potter and victualler, at one time resided, and Read, or his descendant, may have been the partner of the Price who was at the Temple Street Pottery trading as Price, Read & Co., 1808 to 1813. A curious reference to this name also occurs in the writings of Llewellyn Jewitt in the *Art Journal* of November, 1893, which was quoted by Joseph Marryat in the third edition of his work on pottery, p. 218. I quote from Marryat, as I have not the copy of the *Art Journal*:—

"It is said that the delft-ware potteries were preceded by a maker of Salt-glazed stone-ware, a German named Wrede or Reed, and a curious story is told in connection with him, and the difficulty he had in establishing his works. It appears that the people, being surprised at the glaze he produced on his ware, and the secrecy he endeavoured to preserve regarding his pottery, and noticing the dense cloud of vapour which every now and then arose from his kiln (caused of course by the throwing of salt upon the heated ware), believed he called in supernatural aid, and that the fumes which ascended were caused by visits of the devil. He was mobbed by the people, his place injured, and was forced to fly the town."

The date of Read's only advertisement will show that he was not there before the delft-ware potters,

but a hundred and ten years after the date that I have found upon a piece of Brislington delft unearthed in my researches, and eighty years after Edward Ward started his delft pottery in Water Lane, Temple, which is close by.

The passage which has been quoted on p. 19 from Latimer's *Annals of Bristol in the Eighteenth Century* states that John Townsend, "mugg-maker," prayed compensation from the Corporation in 1739, on the ground that he had built a mugg-kiln in Tucker Street four years earlier, and that in 1738 the Corporation, as owners of the land, had ordered him to stop the works.

From this it would appear that John Townsend had started this pottery about 1735, or at all events had built a kiln there, and that the Corporation considering it a nuisance had it closed in 1739. His brother, Paul Townsend, whom John then joined, was already established as a potter in Bread Street, St. Philip's, just across the river, a little farther from the city. There was no bridge across the Avon in those days above Bristol Bridge, but there was a very popular ferry where St. Philip's Bridge now is, and other ferries at Water Lane, and at Tower Harritz opposite the Hoopers' Glass-house. The approach to the latter ferry is shown in Plate LI. (bottom illustration).

From the above it is evident that Tucker Street pottery existed only a few years.

Anthony Amatt.

Anthony Amatt was born, according to Hugh Owen (page 290) in the year 1759, and died in Bristol on April 3rd, 1851. Owen also states that he had worked at Champion's pottery, and lodged in Castle Street during the whole of the period of the existence of Champion's pottery; also that he was engaged as a thrower, and that his standing wages were thirty-six shillings per week. If Amatt was born in 1759 he would have been only 9 years old when Champion started making china in 1768, and he would have been only 21 when Champion gave up the Castle Green Works. When then did Amatt become an apprentice, or learn his trade? And how could "his standing wages have been thirty-six shillings a week" for the twelve years before he was twenty-one?

Owen records that Amatt went to Stoke after leaving Bristol, and then to Dumbarton for some time, after which he returned to Twerton, in Somerset, where he established a yarn mill, probably for the purpose of making the wool used at his stocking factory; in 1813 he was an iron-stone ware potter at Crew's Hole, Bristol.

In 1798 Anthony Amatt had bought the remainder of the lease of the crown glass and flint glass manufactory situate at the corner of Thomas Street and Portwall Lane, with other adjoining premises, the owners being the representatives of the Redcliff Church lands. The former lessees were Stephen Cave and Co., and the sale was by order of William Stephens, glass manufacturer, a bankrupt. In 1801 the firm was named in the Directory as "Amatt Harris Watts and Peall worsted manufacturers." In 1807 it was "Amatt, Harris and Co.," and until 1817. In 1818 it was

"Anthony Amatt" only. About 1820 Amatt surrendered the lease of the whole of the above property and received from the Vestry £1,260 for the same.[1]

At Crew's Hole pottery Amatt made only ordinary stone-ware mugs, jugs, etc., and these seem chiefly to have been of the public-house variety. Amatt's little book of recipes for the manufacture of china shows that he obtained for his work Isle of Wight sand and Poole clay, which came to him by ship. In proof of this I give an item from his book. He makes the following note, which is dated December 3rd, 1812 :—

"Captain Williams of the sloop 'Fidelity' will be in soon with eight or ten tons of flint stones."

The entry continues :—

"More [*sic*] stone and C. clay [Cornish or Corfe clay], freight to Bristol 12/– per ton."

The date 1813 occurs soon after the last item.

A blank invoice with the following heading is also to be seen in the book :—

ANTHONY AMATT,
Iron stoneware manufacturer
Wholesale and for exportation.
Crew's Hole Bristol.

At the foot of this invoice is the following :—

"Seven and a half cash for discount at six months running account, and extra 5 per cent for cash or 15 per cent for prompt payment. No discount allowed unless payment is made in due course."

[1] See Manchee's *Bristol Charities*, pp. 456, 457 (vol. ii., Appendix). The particulars in this appendix give the numbers in Thomas Street as 63, 64 and 66, in Portwall Lane 67, and in Canynge Street from 68 to 76, "together with fourteen other lots of ground for building, in Canning Street constitute the premises lately held by Messrs. Amatt, Harris & Co., under sundry leases, at chief rents, amounting altogether to £7 per annum."

STONE-WARE GOBLET.

14 in. high, 9 in. across top. Made in 1818 at Bright's Pottery, Temple Street, Bristol. (A very notable piece, which was brought to my notice by my ten-year-old grandson.—W. J. P.)

(Mr. R. H. Warren's Collection, Bristol.)

I do not know at what date Amatt left Crew's Hole, but he was living near his worsted stocking works in Thomas Street. The firm continued at that address as shown in each Directory until the year 1819, after which date their names appear no more. After this he must have become a manager at Messrs. Powell's stone-ware pottery, where he remained, first as an employee and later as a pensioner, until his death.

His first wife had died in 1808 and was buried at Twerton. Her gravestone consists of two large square stones, the lower being the larger standing upon a base, the dimensions of the lower stone being 35 by 35 inches and 48 inches high. The upper stone measures 30 by 30 inches and 18 inches in height, and originally bore a pottery-made inscription by Amatt inserted in a recess measuring 20 by 12 inches.

From Amatt's note-book, mentioned above, I found that he had visited many a graveyard in order to gather what other widowers had said about their lost life partners, and from these quotations I presume he compiled what he thought would be a satisfactory inscription for his wife's tombstone, and produced it in stone-ware, in impressed letters (over 1,100). The inscription has long since disappeared, being of such fragile material, but if the copy of it given in Hugh Owen's book (page 291) is correct, it shows a very curious connection with some of the inscriptions taken from tombstones by Amatt and written by him upon various pages of his receipt book. It would seem almost impossible to compress the inscription which Owen gives into such a small space as that in which the pottery tablet was placed upon the tomb.

During her lifetime Amatt had given Peggy, his wife, a diamond ring, which I have seen. It consists

of 13 diamonds surrounding a "P" (for Peggy), which is composed of rose diamonds in silver mounting, upon a base of plaited hair, and the whole mounted in massive gold. It seems that when Anthony was dying, in Chatterton Square, Temple Meads, he asked Mr. William Powell if he would accept this ring as a gift, and he accepted it on behalf of his eldest son.

Mr. William Powell must have been somewhat startled when Amatt died to find that he had left a will wherein he left to his nephew, George Amatt, a Derby carpenter, his furniture, china and books, and "to William Powell £200 out of £500 in Stuckey's Bank at 3% in trust for Susannah Tippett" (servant to Amatt for fifty years) "for her life," and after to his nephew George Amatt. Mr. W. Powell was sole executor. Amatt died on April 3rd, 1851.

Nine years after the death of his first wife Amatt had married again, and I discovered this piece of information regarding him, of which none of the Powells happened to have heard, from the registers of Redcliff church. The particulars are as follows:—

"Sept. 8th, 1817. Anthony Amatt and Jane Moss, both of Redcliffe: witnesses George Pocock and Esther Pocock."

At the same time that I obtained this information I also found that he had received the £1,260 already mentioned.

The recipes in Amatt's book for making the body of earthenware, stone-ware, glazes, colours, Egyptian black, saggers, glass, black glass, etc., number from twelve to thirteen hundred. Many of the recipes bear the names of potteries where he was allowed to go and make trials, composing the mixture of the

ingredients himself. The results of the trials are marked with such words as "good," "bad," "blistered," etc., and I believe that Owen is right in saying that Amatt had permission to enter the Temple Pottery works at will.

Mr. S. Powell wrote me that Anthony Amatt "helped my father to bring out the new glazed stone-ware. . . . it must have been about the year 1835. The ware came out of the kilns discoloured and black, and was said to be in mourning for the Duke of Gloucester, who died I think you will find about 1835." This was owing to some faulty management by Amatt, and Mr. Powell's father found, on firing the articles in his own way, that none of the discolouring took place.

Mr. Septimus Powell also says: "Upon the site of the premises in Portwall Lane where Amatt had his stocking works there was a glass-house cone in a very dilapidated condition." These premises, in Thomas Street with a frontage to Portwall Lane, which had been a glass-house, formed the corner of Thomas Street and Portwall Lane on the east side, north corner.

With regard to this cone, Mr. Powell says that Amatt saw the beginning of its collapse, which was described by him as "a sort of shivering of the upper part." He called all the workmen away, and placing himself at the door, watched it fall, knowing that it must collapse inwards. There is no doubt that some of Amatt's recipes were cribs from other potters, but it can be seen that there were some which indicate his own experiments.

Amatt was at Temple Gate for many years, and must have been over eighty when he retired on the pension which Mr. Powell's father had given him.

Mr. Powell also states: "He had a room on the

premises where there was a cupboard in which his belongings remained undisturbed for nearly thirty years. I remember there was a block of plaster, about I should think 10 inches by 14, and 2 inches thick, into which was let a piece of thick glass, on which he ground his materials with a hand muller, a piece of chert I expect. When I last saw it the glass was worn and cracked. One thing I regret not taking to: his beer bottle. It was I think a half pint. It was flat, and the top was like a thrush's breast, an accidental result, I fancy. He had a spare thrower's wheel for his use, but I never saw him at it. I am sorry I did not remember that cupboard when Owen was about, for we would have had it turned out. An alteration in the building was made about 1880 and the contents were thrown away. There were a great many china 'trials.'"

Ring and Cookworthy.

Amongst the stone-ware potters was another firm at Temple Back working under the name of Ring and Cookworthy. This was Frederick Cookworthy, the nephew of the Plymouth chemist, who had married Susannah Ring on August 11th, 1789. His partner, Robert Ring, was originally a tobacco pipe maker, and cousin to "Joseph Ring, junior" of the Bristol pottery. After Cookworthy left Ring the stone-ware potting was given up. Their pottery premises were just beyond Ring's cooperage premises. The cooperage became part of the Bristol Pottery, December, 1806.

Frederick Cookworthy was also a haberdasher and worsted dealer in Union Street and other addresses in Bristol. In the worsted business he was succeeded by his wife.

In a letter that Mr. Braikenridge wrote Miss Walwyn he says: "Champion's pottery was near the Temple Back pottery." No doubt this error arose from the fact that Cookworthy's nephew was at these premises with Ring in a manufactory of stone-ware and tobacco pipes. Their advertisement is in *Felix Farley's Journal* of September 4th, 1802, immediately below that of Henry Carter of the Temple Back Pottery, and reads as follows:—

"Tobacco-Pipe Manufactory
Opposite George's Deal Yard, Temple Backs.
—Bristol—

Ring and Cookworthy, having established the above Manufactory, take this opportunity of soliciting the favours of Merchants, Captains and Ships, and Dealers in the above Article, and flatter themselves, that the attention they have paid to the quality of the Goods, and their determination to sell on as low terms, as the regular manufacturer, will ensure them an increase of the favours already received.

☞ Orders taken at 14 Bath Street, or at the Bristol Pottery Water Lane, Temple Street."

Robert Ring carried on these works for many years after the death of Cookworthy, and when he retired he went to live at "The Farm" at St. Anne's, Brislington.

Old Bread Street Pottery, St. Philip's.

The potteries where red and stone-ware was made in the parish of St. Philip and Jacob are somewhat difficult to locate exactly. There was one between Old Bread Street and Cheese Lane, no doubt close to Pottery Lane, which connects those two streets.

The potter here in 1736, and perhaps earlier, was

Paul Townsend. Townsend had been an apprentice of James Ward from 1716, and was son of a drugget maker of Calne, Wilts. His son John was apprenticed to him in 1748, and another son, Joseph, in 1753.

An advertisement relating to these works is in *Felix Farley's Journal* of August 20th, 1768. It will be seen that the lease was granted about fifty years earlier, but I cannot determine who was the first tenant. This is the advertisement :—

"To be Let or Sold for the remainder of a term of Seventy one years near twenty of which are unexpired,

A COMMODIOUS POT-HOUSE

situate in Avon Street St. Phillip and Jacob. Lately in the occupation of Paul and John Townsend, who erected a new kiln built of Stourbridge bricks, also a large Workhouse and other Convenient Buildings at a considerable expense. For further particulars enquire of Mr. Thomas Ludlow Sugar Refiner who will give great encouragement to a tenant or purchaser.

N.B.—A Purchaser will be prefered, to whom the Working Materials and Utensils (which are almost new) will be sold very reasonable."

William Maynard seems to have joined the firm later, but I have nothing to prove this beyond the advertisement below, which indicates that Maynard took pupils at the Bread Street Pottery. He commenced taking apprentices in 1760, and had a considerable number bound to him in the next twenty years. One of them was Earl Pearce, who signed his indentures in January, 1761, when he would have been about fourteen years of age. In 1763 (July 30th) the following doctor's advertisement appears in *Felix Farley's Journal* :—

"I Earl Pearce at the Pot House in Bread Street Bristol, being afflicted with the Rheumatism in my limbs for six months, was in the Infirmary in this city four months without the least relief. I applied to Dr. George of Bath, at the 'Naked Boy' in Broad Street, Bristol. He through God's assistance made a perfect cure of me in three weeks. I take this method of returning to Mr. George Thanks, and shall be in Duty bound for ever to pray for him."

Considering that this youth was at this time only sixteen years old, and that education in those days was almost nil amongst the working classes, the above production was probably supplied by the doctor. How little this sort of advertisement has changed in the last 150 years!

Earl Pearce was taking apprentices himself in 1772, and had five. The last was in 1794, after which date his name does not appear in the Apprentice List.

Avon Bank Pottery, St. Philip's.

Another red-ware pottery was advertised in *Felix Farley's Journal* in April, 1773, and it must have been quite near the Bread Street Pottery, but probably farther up the river than the Hoopers' Glass House, as it was on "the Banks of the River Avon." I give the advertisement in full, as the tenants' names and positions of the other lots may lead to the identification of the locality of their site. The Riddles mentioned in Lot 3 were a family who owned a large portion of St. Philip's Plain and Marsh. The last of the family, Mr. Selwood Cooke Riddle, of Wolverhampton, who died about ten years ago, owned a large number of ground rents, which extended from the present St. Philip's (Midland) Railway Station to Cheese Lane,

and towards the Feeder or new water-way from the Avon near the Alkali Works at Netham to the old course of the Avon near Bristol Railway Station. Avon Street was a continuation of Cheese Lane from near the glass-houses towards the Feeder. A second advertisement shows another sale of part of the same premises, when Mr. Joseph Hill (whose name appears in each advertisement) had assigned his rights to others. Hill was the previous potter, as will be seen by his advertisement three years earlier than the first of those given below.

Felix Farley's Journal, 3rd April, 1773 :—

For Sale by Auction, at The Exchange Coffee House on Thursday, the 22nd day of April Instant, at one o'clock precisely.

The following Freehold Premises, and Fee Farm Rents, in Lots.

Lot 1. All that Pottery Sheds and Premises, situate on the Banks of the River Avon, in the Parish of St. Philip and Jacob in the County of Gloucester, now let to Messers Henderson Rice and Keen, for a term of 21 years commencing 24th June last past at the yearly rent of £30.

Lot 2. A Fee Farm Rent, or sum of 12l. per annum, payable by A. Edgar and Company out of a new erected White-Lead-House, land and premises situate in the said Parish and County.

Also four Tenements adjoining the said Lead Works let to Mr. John Easton for 21 years commencing the 3d. Day of July 1769, at the yearly Rent of £12.

Also a Stable adjoining the said Tenements now let much under its value to Thomas Watkins at the yearly rent of £2.

Also two Mow Bartons adjoining the said premises, one let to the said Mr. Easton at the yearly rent of

£1 10 0. The other let to Mr. John Pullen, at the yearly rent of £1 7 0.

N.B.—The whole of this lot is subject to an annual Fee Farm Rent or sum of £6. The Proprietors will accommodate a Purchaser with a part of this Lot, should the whole be too considerable.

Lot 3. Sundry Fee Farm Rents, issuing and payable out of Thirty-five Tenements, and other Premises adjoining together, situate in or adjoining to Avon Street, in the said Parish and County, being well secured, and the principal part thereof payable by Messrs. Jacob, John, William and Francis Riddles and amount together to the Annual Sum of £30 . 4 . 0.

N.B.—The whole of this Lot is subject to an annual Fee Farm Rent of £10 . 0 . 0 per annum payable out of the Ground on which the said Tenements are built.

Lot 4. A Fee Farm Rent or sum of £12 per annum payable by the said A. Edgar Esqr. and others out of a new erected Lead and Smelting Works and Premises situate in the said Parish and County.

Lot 5. A Fee Farm Rent or Sum of £12 per annum payable by the said Mr. Easton, out of Ten Tenements, Stable, Lime-Kiln, void Ground and Premises, late Kindow's situate in the said Parish and County.

Lot 6. A Fee Farm Rent or Sum of £5 per annum issuing and payable out of a Garden, Orchard and large piece of Void Ground, allotted for Building on, situate in the said Parish and County, now in the possession of George Kindow or his under tenants.

*** Conditions of Sale and particulars of the Several Lots may be had at the Office of Joseph Hawkswell, Attorney, in Wine Street; or at the Office of Messrs. Meyler and Maxse, Brokers in the Exchange, or of Mr. Joseph Hill, in Avon Street, aforesaid, who will show the Premises.

Meyler and Maxse, Brokers.

Felix Farley's Journal, September 14th, 1782 :—

To be Sold in separate parcels. A Freehold Estate ; consisting of a Brick Yard, several sheds and Tile Kilns, with about 14 acres of Meadow Land, a compleat Vitriol Works, a Lime Kiln and Wharf, and a POTTERY upon the Bank of the River Avon, in the Parish of St. Philip and Jacob adjoining the City of Bristol, now in the several occupations of Messrs. Rawlins, Cave, Kendon and Pearce,[1] for the purchase whereof the late Mr. William King entered into a Contract with Mr. Joseph Hill, Brickmaker.

☞ Particulars may be had of Mr. Patten, No. 39 Queens Square, or of Messrs. Mills, Maskelyn and Hawkswell, the assignees of the Estate of Mr. Hill.

Hill, the previous potter and owner of the premises, had advertised in the same journal April 14th, 1770 :—

Joseph Hill takes this method of acquainting his Friends and the Public that at his pottery in St. Phillips Bristol, is made every Sort of Sugar Moulds and Garden Pots, where merchants and others may be supply'd on the shortest Notice, and reasonable terms.

☞ He likewise makes All Sorts of Chimney Moulds for Ornament, and preventing Smoky Chimneys.

I can find no further particulars relating to this pottery. There are indications that it became a brick-works before the site was built upon.

WESTBURY-ON-TRYM POTTERY.

With regard to the pottery at Westbury-on-Trym, I am inclined to think that the proprietor in 1675 may have been Robert Wastfield, gallipot-maker, as on February 19th in that year Henry, son of a Thomas

[1] This is the Earl Pearce mentioned on p. 260.

Bye, of Kingsweston, in the County of Gloucestershire, was apprenticed to him. This, however, may be an error, as Wastfield is described as a "gally-pot maker," and he may have been operating in Brislington or Bristol.

It is certain that in October, 1715, the potter at Westbury was a man of the name of Randolph Eaton, for the following apprenticeship is recorded in the Bristol Apprenticeship List :—

"October 22, 1715. Randolphus son of Randolphus Eaton, Westbury-on-Trym, potter, apprenticed to Marie Orchard, relict of John Orchard, mug-maker, defunct."

This, as well as proving that there was such an early potter at Westbury, shows that Marie Orchard was a mug-maker as well as being a pot-maker.

The next name of a potter connected with Westbury that I have been able to find is that of John Roberts, whose son John was apprenticed to a joiner June 14th, 1756.

In the following year Samuel, son of "Daniel Saunders, Westbury, Potter," was apprenticed to a grocer. These names will be found in the Apprentice List at the end of the book.

The next reference to this pottery is an advertisement in the *Bristol Journal*, September 26th, 1772, offering for sale "Three shares in Sea Mill Dock . . . being the property of Daniel Saunders, late of Coate in the Parish of Westbury-on-Trym in the County of Gloucester, a bankrupt."

After these men, in the year 1773 we find "George Hart, Westbury, near Bristol" advertising in *Felix Farley's Journal* of April 3rd as follows :—

"George Hart, Westbury, near Bristol, begs leave to inform his friends and the public that besides Sugar pots and moulds he makes all sorts of useful and ornamental Chimney Pots, so much approv'd of and esteemed for their singular qualifications for curing smoaky chimneys, which has had its desir'd effect after every other method has been tried.

"Likewise all kinds of useful and Ornamental Garden Pots.

"The Chimney and Garden Pots may be had of Mr. David Cherry, auctioneer in Bridewell Lane and of all principal masons in Bristol.

"The Chimney and Garden Pots are made of so peculiar a sort of Clay that they are warranted to stand the severity of the Frost and weather without scaling off or losing any of their useful ornaments."

I do not know exactly when the cottages in Henbury Hamlet were built, I think about 1800, but I know that the chimney-pots and ornamental bricks for the chimney-stacks were all made at the Westbury Pottery.

On August 5th of the same year as the above advertisement William Plant advertised in *The Bristol Gazette* the sale of a China, Glass and Staffordshire Stone Warehouse, which was opposite the Corn Market in Wine Street, and in a footnote he includes goods from Westbury Pottery.

The advertisement states that Plant had for sale :—

"Flowered and plain glass and Queens Ware of the newest pattern, likewise White, Stone, black, tortoise-shell, Nottingham, Dutch and Portugal ware, also Phials and Gally pots for Apothecaries—all as cheap as from the makers, and the same discount allowed.

"All Sorts of Garden Pots, useful and ornamental, from Mr. Hart's Manufactory at Westbury sold at the above warehouse and at no other place in Bristol.

☛ He continues his Warehouse below the Drawbridge on the Quay for the sale of the above articles wholesale and Retail as usual."

In the year 1775, in December, Stephen Fricker, "late George Hart," advertises in *Felix Farley's Journal* that he has taken on the Sugar House Pottery at Westbury-on-Trym.

In 1802 we find that Thomas Bawn, son of Henry Yabbicom, Westbury, potter, was apprenticed to James Alsop. From this it would seem that Henry Yabbicom may have succeeded Fricker at the pottery.

Another potter who probably had been working for Henry Yabbicom or else for Fricker was Samuel Crinks, who was dead at the time his son George was apprenticed to a harness maker in 1802; he is described in the Apprentice List as a "red potter."

The family of Yabbicom were the last to work the Westbury Pottery. Their name does not appear in the *Bristol Directory* as being at Westbury after the year 1795, the factory having been then abandoned, I conclude. It was always noted for the making of sugar moulds and chimney-pots, from a fire-clay which I surmise was procured near the borders of Durdham Down, and from a clay-pit which had to be filled in by a descendant of the potters at his own expense many years after the pottery had been abandoned.

The firm of Henry and T. Yabbicom were at Avon Street, St. Philip's, in 1797, and they continued there until about the middle of the nineteenth century. Their advertisement states that they were making pan-tiles and firebricks.

Robert Fricker, whom I imagine to be the son of

the Fricker mentioned above, had a brick and tile manufactory at Bedminster from 1787.

Samuel Crinks, previously mentioned in connection with the Westbury Pottery, ultimately became a pot-maker and mason for glass works at St. Philip's in 1793 and 1794 and 1798 at the Crew's Hole Pottery.

Redcross Street and Baptist Mills.

The White family had been for many generations tobacco pipe makers in Rich's Buildings, Redcross Street, near Old Market Street. In 1828 J. & J. White (Joseph and James)[1] began business as manufacturers of yellow ware and black teapots there. Their manufacture consisted of shining-black teapots and yellow ware only, made from clays from the neighbourhood of Bristol, which were of very poor quality and naturally resulted in the production of inferior goods. The shining-black teapots were made of red clay and covered with a lead glaze coloured with manganese ; they were of poor quality, and have long since passed out of date. They (J. & J. W.) carried on a little business in the premises mentioned above for many years until 1840, when, as one of the results of a dispute with their father, who was also their landlord, they purchased the mills and other premises belonging to the Harford and Bristol Brass Battery Company at Baptist Mills, where they carried on business for many years very successfully. About this time they invented (or discovered) a black body for teapots to which they gave the name of "Egyptian Black." It had the effect of driving the shining-black teapots out of the market, and was in great demand, being

[1] Joseph White was apprenticed to J. D. Pountney in August, 1814.

exported largely to the Azores and Batavia and to many other equally distant places.

Another speciality of theirs was a perfect imitation of Bristol stone-ware, of which they made many patterns of jugs, mugs, measures, toys, etc. Their other manufactures consisted of lustre ware, Rockingham teapots and mazarine blue ware; but the lustre ware was soon given up, as the demand for the other kinds mentioned increased very rapidly, and they were much more profitable to make. Another special line of business which their large water mill power enabled them to carry on the manufacture of was the justly celebrated "Bristol Stone-ware Glaze," with which they supplied many stone-ware potters in London (including Messrs. Doulton & Co. and Messrs. Stiff & Co. of Lambeth) and potters in other parts of England, as well as some in Australia. This method of glazing, which was carried on in several Bristol potteries (see p. 249), entirely superseded the use of salt for glazing stone-ware, as it was of a much superior appearance, and was impervious to all commercial acids. It was made without lead, and has maintained its excellence for chemical, and indeed for all kinds of stone-ware, to the present day. The manufacture of the specialities mentioned and the freedom from any competition in the other branches soon developed a profitable business, from which both the partners, after having made a modest competence, retired in 1855, leaving it to their sons, who continued it until 1875, when the last surviving partner died. After his death the business was carried on by the executors of his will until 1890, when the Corporation of Bristol bought the premises with the object of doing away with the mills, which were the cause of serious floods from the River Frome, owing to the mill-dams

preventing free outlet to the water. The sale of the mill and the steadily increasing competition obliged the executors to realise all that was saleable, and the pottery closed down in 1891.

Mr. F. J. White and his son left Bristol in 1893 and established a business at 1546 S. Logan Street, Denver, Colorado, U.S.A., for the manufacture of fine stone-ware glazed in delicate shades, principally of an ornamented character. Mr. F. J. White died there in December, 1919.

Much valuable information has been supplied to me by two of the late Mr. F. J. White's sons, who are still living in Bristol and Cardiff, to whom I am very grateful.

St. Anne's Chapel, Brislington

CHAPTER XVIII

ST. ANNE'S CHAPEL, BRISLINGTON

THIS ancient building stood upon a marly rock mound, in a field below the quarries near Langton Court, at the bottom of St. Anne's Wood, through which the Brislington brook flows into the Avon. The Chapel was about 200 yards from the banks of the Avon. Never, as far as I know, has there been any illustration published showing it in elevation.

About thirty years ago there was an action over a right to use St. Anne's Ferry and certain public footpaths leading to the Ferry and near the site. The claimant asserted that a way existed across the river and also from the Somersetshire side, through the wood, to the Chapel. This was disputed by the freeholder, but the claimant successfully proved the public rights of way and ferry.

Upon the other side of the Brislington brook are buildings the lower part of which formed a mill, in olden times a one-storied building, but now considerably increased in height. An old picture of this mill made in 1812 shows it as a one-story thatched building, the mill wheel being worked by the water flowing over a dam close to the south end of the miller's dwelling and mill. This building is only about forty yards from the site of the Chapel.

The following description of the site of St. Anne's Chapel and of the Well of St. Anne is chiefly taken from a pamphlet issued by the Bristol and District Footpath Preservation Society (Report for 1891).

Mr. R. C. Tuckett, solicitor for the plaintiff, who was responsible for the compilation of this report, has kindly given me leave to copy and reprint whatever portions of it I like, and I have picked out all that relates to the Chapel, Well, and Priest's House at St. Anne's. The following are the extracts :—

"1. *St. Anne's Ferry.*—Most visitors to St. Anne's cross by the ancient Ferry, which is situated immediately at the bottom of a road called Blackswarth Hill, which leads from the main road at St. George's to Crew's Hole and the riverside. Since Netham Dam was constructed in 1809, the river has been only partially tidal at St. Anne's. Before 1809 the Ferry was worked as a tidal Ferry, just as Rownham Ferry is now ; that is, at low tide the Ferry-boat was turned into a kind of floating bridge in the middle of the stream, with planks to the bank on each side. A withy bed (shown in the sketch of St. Anne's Mill as in 1812) stretched along the Somersetshire bank, and an ash path led straight through the withy bed towards the left-hand of St. Anne's Mill. The Mill can be traced back for several centuries. It is rated to the poor under the name of St. Anne's Mill in the earliest rate-book of Brislington Parish. The earliest legible entry is in 1696, and Edward Ward was then the occupier.

"The Mill belonged to the Manor of Brislington, and is mentioned in early surveys of the Manor. The De la Warr family were the Lords of the Manor ; and on the deaths of certain of the Lords, inquisitions were taken of the property of the deceased. The following are translations of extracts from two of these inquisitions :—

"'An inquisition of the lands and tenements which belonged to Roger la Ware in the County of Somerset on the day on which he died, taken before the Escheator of the lord king at Brislington the last day of September, in the fourteenth year of King Edward the Second. How much of the same he held of the lord king in chief

ST. ANNE'S CHAPEL. STEPS AND NORTH DOORWAY TO CHANCEL.
(P. 287.)

ST. ANNE'S CHAPEL. SMALL APARTMENT OR CELL CONVERTED INTO SLIP KILN. (P. 290.)

in the County aforesaid on the day on which he died, and how much of others and by what service, and how much those lands are worth by the year in all, issues by the oaths of John Beket and others, who say upon their oath that the said Roger held in the County aforesaid on the day on which he died the Manor of Brislington, with its appurtenances for the term of his life by the demise of John la Ware his brother, and the said Manor is held of Henry (Earl) of Gloucester by homage, and by the service of half a knight's fee. And that there is in the Manor aforesaid a certain capital messuage, and it is worth per annum 40s. And there is there a certain deep wood, of which the profits, both in pasture and in pannage, are worth by the year 13s. 4d. And there is a certain wood there enclosed, and it is worth per annum 40d.; and there is a certain water-mill, and it is worth per annum half a mark.'

"'An inquisition taken at Brislington, in the County of Somerset, before Thomas Carr, Escheator of the lord king in the County aforesaid, on the 8th day of October, in the 23rd year of the reign of King Edward III., by the oath of Richard Blount, &c., &c., who say on their oath that Margaret, who was the wife of John le Warre deceased, did not hold any lands or tenements of the lord king in capite in her demesne as in fee, nor in service, on the day on which she died; and they say that the said Margaret held on the day on which she died for the term of her life two parts of the Manor of Brislington, with its appurtanances by the gift and grant of John de Cleydon, Parson of the Church of Mannecaster. . . . And they say that there are twenty acres of meadow, whereof the acre is worth per annum 12d., and all was reaped before the death of the aforesaid Margaret, and the hay therefrom arising was carried away by the waters of the Avon. The pasture of the aforesaid meadow after the hay has been raised is worth per annum 20d.; the price of an acre, 1d.; but this year it is worth nothing, because it was flooded during the rainy season by the water afore-

said. And there are there 60 acres of wood, in which the free tenants and their neighbours have common of pasture, of which the pasture is worth nothing per annum beyond the sufficiency of common aforesaid, and the pannage thereof is worth per annum 20d. And they say that there is no underwood there. And they say that there is of the rents of assise of the free tenants and of the rents of the customary tenants (nativorum) the sum of £6 payable at the feasts, &c., in equal portions. The winter work services are worth per annum 11s. 8d.; the autumn work services—viz. from the gule of August (1st August) up to the feast of St. Michael—are worth per annum 9s. 8d. And there is there a certain water-mill, entirely decayed and ruinous, which used to run by the water of a certain pool, of which the head was broken down by the inundation this year, whereby the said mill is worth nothing by the year. The perquisites of the court are worth 2s. yearly. And they say that the said Margaret held the aforesaid two parts of the Manor of the heir of lord Hugo le Despenser,' &c.

"To John Leland, the father of English Antiquaries, we are indebted for two most valuable references to St. Anne's Ferry. For those who only know Leland's celebrated *Itinerary* by name, it may be worth while to state the circumstances under which his journeys were undertaken and the book written. John Leland was in 1533 appointed King's Antiquary by Commission, under the Great Seal, and he was directed, as he says, to investigate 'England's Antiquities, and to diligently search all the libraries of monastries and colleges of this realm, to the intent that the monuments of ancient writers might be brought out of deadly darkness to lively light.' In presenting the *Itinerary* to Henry VIII. in 1546 as his 'Newe Yeare's Gyfte,' Leland states that it had been made during the six previous years. The work was a great undertaking, and is an invaluable record of the state of England in the middle of the sixteenth century. In importance the *Itinerary* is

almost worthy to rank with Domesday Book on the one hand, and the Ordnance Survey of 1883 on the other. Leland's visits to Bristol were made in or after the year 1542, as is clearly shown by the circumstance that the newly-founded Cathedral had at the time of his visit taken the place of the Monastery of St. Augustine. In his account of Bristol there is a long list under the melancholy heading 'Howses sumtyme of Religion in Bristol.'

"The references to the Ferry by Leland are as follows :—

"'THE HAVEN OF BRIGHTSTOW.

"'The Haven by Avon flowithe about a 2 myles above Brightstowe Bridge, Saint Annes Ferrye is about a myle and halfe above the towne of Brightstowe. Keinsham a 3 miles beyond Bristow in ripa sinistra Avonae. The shipps of olde tyme cam only up by Avon to a place called the Bek where was and is depthe enowghe of water, but the botom is very stony and rughe sens by Polecye they trenched somewhat a lofe by Northe West of the old key on Avon anno 1247, and in continuance bringynge cowres of From Ryver that way hathe made soft and whosy Harbarow for grete shipps. Hunge Rode about a 3 Miles lower in the Haven than Brightstow. At this Rode be some Howsys in dextra Avon ripa. About a myle lowere is Kyng's Rode, and there be also some Howses in dextra ripa Avonae.'

"Then Leland proceeds with a further description of the harbour.

"The other reference by Leland to our Ferry occurs in a list he gives of the bridges across the River Avon :—

"'These be the names of the notable stone bridges upon Avon betwixt Malmesbyri and Bradeford :

"'Malmesbyri Bridge. Christine Maleford Bridge, about a 5 miles lower. Caisway Bridge about a 2

miles lower. Chippenham a right fair bridge about a mile lower. Chippenham Town is on the further Ripe toward London, and cumming from London men came to it not passing over the Bridge. The Bridge about a mile and halfe lower. About a 4 miles lower is Staverton Bridge, where is the confluence of Thrugh-Bridge watèr with Avon. Bradeforde Bridge a 2 miles lower. Bath Bridge of v fair arches a v miles lower. Bristow Bridge a 10 miles lower. A 2 miles above Bristow wass a Commune Trajectus by bote, wher was a Chapelle of S. Ann, on the same side of Avon that Bath stondith on, and heere was great Pilgrimage to S. Ann. There is a little streate over Bradeford Bridge, and at the end of that is an Hospital of the Kinges of Englande's foundation. As I turned up this streat end toward Through-Bridg there was a Quarre of fair stone on the right hand in a felde.'

"St. Anne's Ferry did not belong to the Monastery of Keynsham, as St. Anne's Chapel did, nor to the Manor of Brislington, like St. Anne's Mill, but was connected with the land at Blackswarth on the Gloucestershire side of the Avon. St. Anne's Ferry, like Rownham Ferry, formed part of the Manor of Blackswarth. The yearly rent of 12d. was paid to the Monastery of St. Augustine's, Bristol, the owners of the Manor. The property of this Monastery was surrendered to King Henry VIII. in August, 1538, and in 1540 Robert Taylor, the King's Bailiff, amongst the other rents of the property, rendered account: 'And of 12d. of the rent of the Passage of St. Anne there (at Blackswarth) in the tenure of Thomas Newman per annum payable at the same terms.' The actual words are: 'Et de xiid. de redd. passag. Sec. Anne ibm. in tenura Thome Newman p. ann. sol. e. t.' This showed that the existence of the Ferry continued quite independently of the pilgrimage to the Chapel, for, as will presently be seen, the Chapel had been closed for some years. The account was filed in the Exchequer. It afforded an opportunity for a new and interesting identification

of the site of the Ferry, for it contained a reference to the Chapel of St. Anthony at Blackswarth. Now, Robert Hynde, of Bristol, goldsmith and burgess, made his will dated the 17th May, 1476. It was proved before the Mayor and Sheriff on the 18th May, in the 16th year of Edward IV., and it is registered in the books of the Corporation. The testator left many gifts to pious uses ; amongst others : ' To every parish church in the town of Bristol situate within the diocese of Worcester, the churches of the Holy Trinity and St. Ewen only excepted, 3s. 4d. To the king's way between Chepnam and Calle toward London, vis. viid., together with legacies to the Chapel of St. Katherine in the church of Holy Cross Temple at Bristol, and to the fabric of the Chapel of St. Anthony, opposite the Chapel of St. Anne.'

" It is clear from the legacy for repair of the highway that Robert Hynde was concerned for the preservation of public roads ; but he could not have foreseen that his legacy to St. Anthony's Chapel would promote the same good end.

" The Mill acquired some notoriety in 1774. According to numerous advertisements in the Bristol papers of the time, a baker named John Jenkins commenced in 1772 to sell what he called ' large bread for the poor,' at a price much lower than had been previously usual. The attempts made by his fellow-tradesmen to banish the intruder from the city, on account of his being a non-freeman, and therefore a ' foreigner,' having proved ineffectual, Jenkins' enterprise was rewarded by an ever-increasing patronage. His premises were repeatedly enlarged to meet the demand upon them, and eventually, to baffle the schemes of rivals who were leagued with some of the local millers, he set about manufacturing a part of his needful supply of flour. The Mill hired for that purpose was that of St. Anne, and in a large copper-plate engraving, issued by Jenkins in 1774, in which he boasted that he could supply 8,000 persons with the staff of life, views are given both of

the interior and exterior of the flour mill. The competition amongst the bakers having excited much interest, it may be fairly surmised that the number of Bristolians resorting to St. Anne's for the purposes of recreation would be greatly increased. The presumption is strengthened by a significant and highly-important fact. The Jenkins family in a few years made what contemporaries deemed a large fortune. The Mill continued to be a grist mill . . . . . .

" The precise date of the foundation of St. Anne's Chapel has not been ascertained. William Wyrcestre, in jotting down, about 1480, a description of the building, states that it was erected by one of the Lords de la Warr, and as that family held the Manor of Brislington (in which St. Anne's is situated), from the close of the twelfth until the middle of the sixteenth century, it may be fairly assumed that the ancient topographer's assertion is correct. The first authentic proof of the existence of the Chapel is found in the will of John Beket, a Bristol merchant, dated 1392, of which a copy is preserved in the books of the Corporation. The will was proved before the Mayor, on Monday next before the Feast of St. Hilary, in the seventeenth year of Richard II. (1394). Beket bequeathed a small legacy to ' Sir Richard,' Chaplain of St. Anne's, and another to the Abbot and Monastery of Keynsham, of which Sir Richard was doubtless a Canon, as the tombstone of another chaplain of St. Anne's, and part of an apparent memorial of a third, were found a few years ago in the cemetery of the abbey. The inscriptions on tombstones found at Keynsham of Canons who, according to the sepulchral monuments, had filled the office of Custos or Warden of the Chapel of St. Anne-in-the-Wood are translated as follows :—

" ' Here lies Walter Joce, Canon, formerly Custos of the Chapel of Saint Anne in the Wood, on whose soul may the Most High have mercy. Amen.'

" ' Here lies John Spalding . . . Custos, always amiable and pleasant to the Brethren, and Custos of St. Anne in the Wood, on whose soul may Almighty God have mercy.'

" Another of the Bristol wills mentioning the Chapel of St. Anne is that of Maud Esterfield, wife of John Esterfield, of Bristol, merchant, who made her will by his leave. The will was made on the 21st July, 1491, and is so characteristic that it is worth while to give an extract from the translation :—

" ' Testatrix commended her Soul to Almighty God, her Creator and Redeemer, to the Blessed Virgin Mary, " Regina Miserecordie," and to all the Saints, and desired to be buried by (juxta) the Chapel of the Blessed Mary " de Belhous," in the Parish Church of St. Peter at Bristol, to the use of which Chapel she bequeathed her wedding ring. Another ring of gold to the use of the Chapel of the Blessed Mary, " situat " " in portico " of the Parish Church of the Blessed Mary of Redcliff ; and another to the use of the Chapel of St. Anne by Bristol, co. Somerset. Four shillings for the reparation of the Cathedral Church of the Blessed Mary of Worcester. Twelve pence to the High Altar of the Parish Church of St. Werburgh the Virgin at Bristol for tithes. Ten shillings for the renovation of the Tabernacle of the Blessed Mary in the same church,' &c.

" It would appear that the founder of St. Anne's not only placed the building in the hands of the convent at Keynsham, but endowed the latter, for the maintenance of divine worship, with lands adjacent to the Chapel, together with a substantial dwelling for the permanent residence of one of the canons.

" However this may have been, it is certain that St. Anne's had become a highly popular place of pilgrimage long before the time of William Wyrcestre. After noting that the edifice was nineteen yards in length by five yards in breadth, Wyrcestre states that it contained two enormous four-sided candles, averaging about nine inches in breadth on each side, and of the somewhat

incredible height of eighty feet. These vast illuminators were renewed annually, and cost their respective donors—the Bristol fraternities of Cordwainers and Weavers—the yearly sum of £5, equivalent to at least £60 in modern currency. Besides these offerings there were .thirteen other square-sided candles before the image of St. Anne, of so large a size that Wyrcestre intended to record their cost, but forgot to inform himself, and the figures are wanting in his notes. He goes on to say, however, that thirty-two 'ships and little ships' were hung up in the Chapel—similar, no doubt, to the votive offerings suspended at the present time in the Church of St. Anne, near Auray, and other places of pilgrimage in Brittany. Finally, Wyrcestre mentions 'five ships in silver,' worth about £12 each in the currency of our day, which probably stood on the altar, and were used for holding incense.

"The following is a translation of Wyrcestre's account of the edifice :—

"'A certain Lord De la Warr first founded the Chapel of St. Anne.

"'The Chapel of St. Anne contained in length 19 yards.

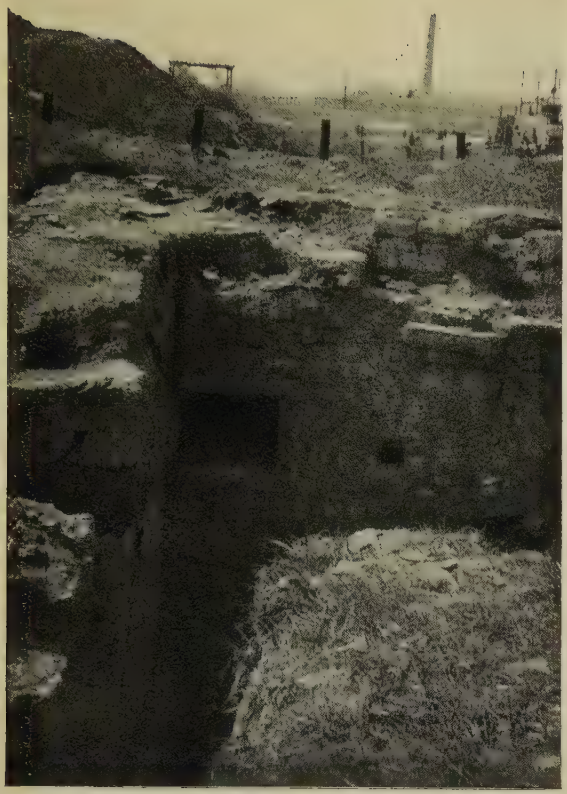
"'The breadth contained 5 yards.

"'And there are 19 buttresses about the Chapel.

"'Also, there are two four-sided wax lights : one the gift of the Weavers' Guild, which contained in height from the ground to the arch of the roof 80 feet. And the through measurement of one four-sided wax light given by the Guild of Weavers contains in height to the roof of the Chapel 80 feet, width 8 inches, breadth 7 inches. And in each year the said wax lights are renewed about the day of Pentecost, and the wax and the making cost £5.

"'And there are in the said Chapel 32 ships and little ships, and five of the ships are of silver, each costing 20 shillings.

"'And before the image of St. Anne are 13 four-sided wax lights.'



ST. ANNE'S CHAPEL. THE OUTER VAULT WITH RECESSED OPENING OR NICHE CUT IN THE ROCK. (P. 288.)

ST. ANNE'S CHAPEL. STEPS FROM CHAPEL TO VAULT, AND REMAINS OF SMALL KILN, SHOWING FURNACE IN FOREGROUND. (P. 288.)

"So great was the fame of the shrine, that Henry VII., on the occasion of his first visit to Bristol, rode on a pilgrimage to the spot. The following is an extract from the account of his visit given by Leland in his book *De Rebus Anglicanis Opuscula Varia*. The narrative is headed :—

"'A short and brief memory by Licence and Correccon of the first progresse of our Souveraigne Lord King Henry VII. after his noble Coronacon, Cristemas and Parliament holden at his Palays of Westminster.'

"After visiting the North, the King proceeded to Bristol.

"'Three myles out of Bristow the Maire, the Shriffes, the Bailiffs, with their Bretheren and great Nomber of there Burgesses, al on Horseback, in whos names Tremayle, Recorder of the same town, right conyngly welcomed the King. And from thens the King procedede into the Towne, and at High Crosse ther was a Pageant ful of Mayden Children richly besene. . . .

"'And then the King proceded towards the Abbey of St. Austeyns. Within St. Austein's Chirche the Abbot and his Covent recyved the King with Procession as accustomed. And on the morne when the King had dynede he roode on Pilgrimage to St. Anne's in the Wodde.'

"A few years later, in 1502, when Elizabeth of York, the Queen of Henry VII., made a progress in the West of England, she also repaired to the Chapel, where her almoner records her modest offering of 2s. 6d.

"Here is the extract from the almoner's accounts :—

"'August, 1502. Item, the xxijth day of August to the King's aulmoner. For the Queen's offring to St. Anne in the Wood, besides Bristowe, ijs. vjd.'

"Signed at the foot of the page, 'Elizabeth.'

". . . . . .
. . . in January, 1539, the Abbot and Canons of Keynsham surrendered their convent to the King ; the

Chapel of St. Anne and the endowment of De la Warr's being, of course, absorbed as part of the general estates of the monastery. The Chapel had, however, been dismantled, and the image of St. Anne removed, and on the 30th June, 1537, the monastery granted a lease in the following terms :—

"'To all the faithful in Christ to whom this our present indented writing cometh, Johnm by divine permission Abbot of the Monastery of the Blessed Virgin Mary and of the Blessed Apostles Peter and Paul of Keynsham, in the County of Somerset, and the Convent of the same place, send greeting in our Lord everlasting : Know ye that we the aforesaid Abbot and Convent by our unanimous assent and consent, for the sum of 40 shillings sterling to us in hand paid by Robert Stafford of Bristilton, Yeoman, the receipt, &c., have granted, conveyed and confirmed to Robert Stafford All that our house situate (juxta capella Sce Anne in austli, pte. dict. capelle in pochia de bristilton in Com. pdict, as vocat, Newycke) near the Chapel of St. Anne at the southern part of the said Chapel in the parish of Brislington, in the County aforesaid, and called Newycke, with all houses, outhouses, gardens, and orchardd to the said house belonging or appertaining. Also the Chapel or shrine in which the image of St. Anne formerly was, with the cemetery in which the said Chapel or shrine now is (capell. sive sacell. in q. ymago Sce Anne quodm fuit cum cimitero in q. dict. capell. sive sacell mo. est.), with all other commodities, profits, advantages, and easements to the said house, with the gardens, orchards, Chapel and cemetery belonging or appertaining.'

"The lease also grants 'Hamclyffe Wode in West Hanam, Cosyner's lez under Warley Wode ; also twelve Waggon-loads of firewood annually to be taken from our wood of Fylwode,' to be carried and conveyed to the house (Newycke) aforesaid.

"In 1552 Edward VI., or rather his profligate counsellors, sold the abbey property for a trifling sum

to Thomas Bridges, brother of Lord Chandos, one of the voracious courtiers of the time. The conveyance included the property described in the before-mentioned lease.

"The mansion now known as Wick House stands at a distance of about half a mile from the ruined Chapel, and is assumed to be the Canon's residence of Newycke referred to above.

"It may be added that Mr. Wm. Veal, who rented St. Anne's Farm from 1867 to 1883, having occasion to make an excavation near the Chapel, dug up a quantity of bones. They were shown to Dr. Grace, who pronounced them to be human bones. Mr. Veal knew by repute the site of the Chapel, but was unaware that it stood in a graveyard.

. . . . . .

"The Chapel of St. Anne underwent the fate of hundreds of religious edifices during the latter half of the sixteenth century. The spoliators who had been enriched by the Crown did not generally destroy the buildings of which they became possessed; but the lead was stripped off the roofs, the painted windows were abstracted to decorate private dwellings, the timbers were either removed or rotted silently away, and the walls, no longer protected from the elements, gradually became a heap of ruins.

"Standing in an unusually sheltered position, St. Anne's long withstood the destroying influences of rain and frost. There are persons still living who remember the existence of a holy-water stoup inside the door, and of certain niches in the interior walls of the Chapel."

From the above extracts it will be seen that the exact site and lines of the building where the Chapel stood were not known until my excavations revealed them.

Above St. Anne's Mill, and following the path known by the name of "The Pilgrim's Path" up the course of the brook, towards its source for about 200

yards, will be found the site of a well known as "St. Anne's Well."

"The Pilgrim's Path" now continues up the north side of the deep gorge; and before the Great Western Railway was built it continued all along the side of the brook as far as Brislington village.

One of the first houses which it would in early times have passed would be what is now known as "Wick House" (referred to in the extracts), which at that time belonged to the Abbot or Superior of the priests in charge.

The well was situated between the Chapel and the Priest's House, and I find, on careful examination, that it was not actually a well, that is it had no particular depth. Presuming that the site which I was shown really was the actual well, and I have no reason to doubt that it was, the supply of water comes from a spring in the rock which bound the whole of the north side of the stream. The depth of the well, according to the present level of the ground, to its flat rock bottom, is only about 2 feet; it is really a basin to retain the water.

The Rev. Father Grant stated in his evidence in the action that many coins were found in this shallow receptacle, and five coins so found are illustrated in the Footpath Society's publication. I do not doubt that coins similar to those illustrated may have been found, near the Chapel, for instance, as I dug up several Abbey tokens, and a groat of Edward III.'s time of silver, and some foreign coins connected with religious houses on the Continent, and it is interesting that the coins and tokens found by the well are similar to those found by Father Grant.

It will be seen by the notes quoted above that

William Wyrcestre gave the following details of the dimensions of the Chapel: "The edifice was 19 yards in length (57 ft.), 5 yards (15 ft.) in breadth." The height of the Chapel could not have been anything like the height indicated by the candles he mentions, viz. 80 feet high! This is an incredible height, and I think William Wyrcestre meant 40 and not 80, as I have discovered that in the olden time writers often show the figure "4" by using three parts of an "8." William Wyrcestre's "4" was made in the following form "8" indicating that half the figure only was intended.[1] Even at this reduced figure, however, the Chapel, with its hipped roof, being as it was only 15 feet wide, would hardly have withstood the pressure of the wind in stormy weather.

When excavating on the Chapel site I found no sign of the buttresses which the old chronicler mentions, except at the east end as shown on the plan. As the others would have been on the surface of the rocky mound they would be lost in course of time, as were the footings of walls where placed on the rock face.

The edifice was built chiefly upon marly rock, and where this rock shelved towards the east it had been cut away squarely to get a footing below the soil surrounding it.

On the southern portion of the east end of the building I found a flight of steps cut into the rock with flagstone treads. These steps terminated the approach to the Chapel from "The Pilgrim's Path," the chancel door being at the top of them.

The base of one of the jambs of the door was still in position; it was of freestone ornamented with the Gothic staff bead. This freestone, by the way,

[1] See also Barrett's *History of Bristol*, p. 344, line 21.

was obtained, I believe, from Dundry, as it is coarser grained than that of the Bath stone quarries near Box and Corsham.

The distance from the steps to the edge of the brook is about 30 feet, and from the chancel wall to where the mill wheel stood over the mill race 95 feet.

Beneath the centre of the Chapel a small vault was found, 8 feet square, and another vault leading to it, 19 by 10 feet. The stone steps, made in a half (or right angle) turn, led down into the larger vault from a doorway at the west end of the chancel. Both these vaults were cut from the marly rock, and in the large outer vault was cut a cupboard or space, measuring about 18 inches cube. This recess, I presume, was used for the safe keeping of the sacramental vessels.

In the outer vault were found (underneath the skeletons of many animals—horses, cattle, pigs, etc.—which had probably died of disease) remains of the masonry of the windows, the rood-screen, and the shrine of St. Anne. All these fragments, which were of carved freestone, were presented to the Bristol Museum, and can be seen there.

The portion which I think was part of the shrine of St. Anne was a crocketed finial, on which the original red colour and some of the gold leaf still remained.

The carving on the rood-screen consisted of a vine cut in relief from the solid freestone, and had all its branches pruned to about 2 inches from the parent stem. The vine, especially towards the base, was coloured a brownish-green and brown, traces of which can be clearly seen. Wherever the branches had been pruned off, the severed stems or stumps were coloured blood red. No doubt the whole design was intended to represent the True Vine.

The head of the window was lancet-shaped, and of the early Gothic style.

Amongst the fragments of the pavement of the Chapel were portions of many pavement tiles, enough of one pattern to make up about a quarter of the design given in Plate LV. This design represented the arms of the Beauchamp family.

Another design, which must have alternated with it, was about the same size, with vine leaves surrounding a central pattern containing four five-pointed fleurs-de-lis.

Another device upon the floor tiles was of two birds, opposite each other, with their heads turned over their backs. These bird tiles were triangular, and so arranged as to form a diamond pattern when put together. Unfortunately, I cannot give illustrations of them on account of the number provided for in the book having already been exceeded, but similar tiles have been found in quantities at Keynsham Abbey. The originals can be seen in the Bristol Museum.

These two designs, the Beauchamp arms and the vine leaves surrounding fleurs-de-lis patterns, are well known at Malvern Abbey, and all these tiles were made, I believe, in the kilns found by Llewelyn Jewett, in the hills near Malvern, about the year 1830. The Beauchamp family owned large estates in Gloucestershire, Worcestershire, and elsewhere.

Both the vaults under the Chapel, also the stone steps leading to them, were entirely covered with pieces of masonry and rubbish from the remains of the Chapel, including roof tiles of different sizes, varying from 1 foot by 2 feet to 6 inches by 1 foot, some of the ends being pointed and some curved, but these two kinds were

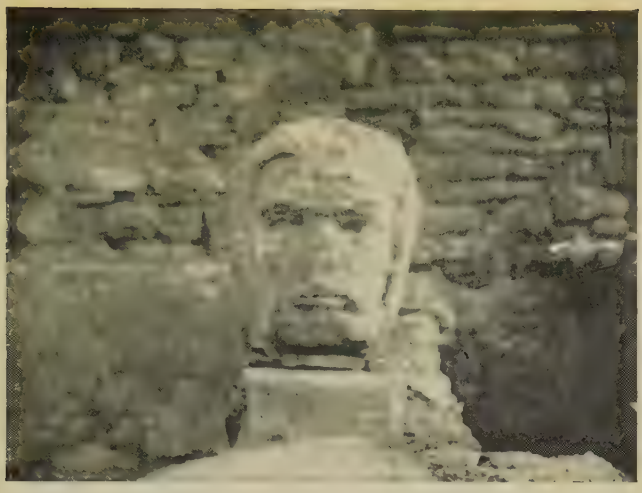
quite small tiles. These tiles were all of pennant stone, and were pierced for nailing into position.

Amongst the rubbish one little silver coin was discovered, very worn and very thin, which I believe to have been of Edward III.'s time. This little relic, however, was lost to us, for one of the workmen, to try its metallic strength or its veracity, tested it with his teeth, and broke it to fragments. Abbey tokens were also found, both foreign and English, all of copper, which were similar to those illustrated by Father Grant as having come from the well of St. Anne near by.

In one of the vaults was discovered a freestone head, probably representing a saint forming the end of a corbel to a door or window. There was nothing else of great interest found, with the exception of a few fragments of English and Dutch ornamental wall tiles.

A slip kiln with furnace hole is shown amongst the foundations of a building which I believe to have been the residence of the monks connected with the Chapel. These foundations extend along the south side of the site, and are just under the quarry hill. In them can be traced altogether seven cells or compartments of unequal sizes, upon the smallest of which this slip kiln was built. Upon the plan it will be seen that the pennant stone floor of this kiln is higher than that of the other parts of the foundations, the furnace hole being shown in white in the wall.

To the north of the site, and nearer the river, we found the remains of other foundations, within 18 inches of the surface. In one corner, where two walls should have met, was a well. Upon the spot now stands the house of the Manager of the Board Mill Company, a branch of the Imperial Tobacco Company.



ST. ANNE'S CHAPEL. CORBEL FROM A DOORWAY FOUND IN THE VAULTS.

ST. ANNE'S CHAPEL. FLOOR TILES, FROM A DRAWING MADE FROM FRAGMENTS RECOVERED ON SITE. (P. 289.)

This represents the arms of Beauchamp family.

With regard to the Priest's House or Vicarage, this is, as I have already stated, now known as Wick House; but the present Wick House is not the original building. The old building stood to the east about 50 yards away, in the hollow part of the green slope, leading towards Brislington brook. About 8 feet under the ground, upon the spot just described, we found the floors and walls of the cellars of the old house. The door openings to these cellars were between 5 and 6 feet wide, which gives one some idea of the size of the barrels or other receptacles for wine which used to be taken through them. The cellar walls were 18 inches thick, the two cellars measuring 14 feet by 16 feet each. The dividing-wall was only 15 inches thick. The steps leading to them have disappeared.

In the cellar nearest the brook an ornamental garden-fountain basin had been formed upon the rubbish, constructed of cement concrete and stone work. It was so hard and thick that I did not attempt to remove it. The water for this fountain was conveyed from a cistern in the new house, through a lead pipe about 2 inches in diameter, and nearly 70 yards long. The water was first obtained from a well, and was thrown into the cistern by means of a force-pump.

Several pieces of ornamental freestone were recovered and given to the owners, the two Miss Hardings, whom I have to thank for their kind permission to dig there.

In one or two of the windows of the new house are some curious fragments of very old glass. These I believe to have belonged to the ancient Priest's House, or to the Chapel itself. One piece, drawn in brown upon a yellow background, represents a grotesque of a bird, strutting along with breast thrown out and wings

extended, the head being formed as that of a man's wearing a cap which looks as if it were made of ermine, something like a fool's cap in shape. Another strange piece represents a black bull, the nose, tongue, horns, hoofs, etc., of which are golden. Besides these there are many other undoubtedly ancient glass fragments.

After having cleared the site to the level of the chancel and pottery floors, I proceeded to dig a trench from the foot of the rocky mound, near the east end of the Chapel, in a northerly direction, towards the road. This trench yielded an enormous quantity of all sorts of blue and polychrome delft ware fragments, and later on revealed extra pottery walls, little more than half-way between the Chapel and the road. This was the site of the Chapel graveyard; it extended up to and beyond the present course of the brook, which at that time broadened out at this point into a pond, used by the monks for fishing.

Appendices

Appendix I.

POTTERS IN THE BRISTOL APPRENTICESHIP LIST.

(Tabulated for the use of Students.)

Date.	Master.	Apprentice.
1671.		
8th. Feb.	Mathew Wilcox Potter & Anne.	William s. of — Harding Bitton Glo. Yeoman.
1673.		
12th. Jan.	Mathew Wilcox Potter & Ann.	Jacob s. of Thomas Phillips Bristol, Glover.
21st. Nov.	John Scott mariner & Mary.	Eleanor Mearne d of Edward Mearne late of Brislington in the County of Somerset Potter decd.
1674.		
15th. Jan.	Richard Swayne Cooper and Jocose.	William s. of William Passervell Brislington Somt. Potter.
15th. July.	Marie Edwards wid of Jacob Edwards Tobacco Cutter.	Thomas s. of Abraham Cox Bristol Potter defunct.
1675.		
19th. Feb.	Robert Wastfield Gally-pot-maker & Sare.	Henry s. of Thomas Bye of Kingsweston in Co. Glouc deft.
1681.		
28th. Mch.	John Chamlice silk-weaver.	Thomas s. of Thomas Hutton C. of Bl. Potter.
1682.		
14th. Feb.	Edward Ward gally pot maker and Dean.	Edward Ward their son.
1686.		
13th. Sept.	Johannes filius Edvardi Warde de civit Bristoll Gally-pott-maker posuit se apprent dicto patri suo et ux. tepori ejus pro septem annis.	
1689.		
8th. Aug.	Thomas filj Thome ffranks nup de civitate Londoni, Tayler, def: posuit se appren Edro Ward Gally-pot-maker et Deans ux ejus pro septem annis. Master solide 40s fine termini in consideracoe servieij vuins annijam finit.	

Date.	Master.	Apprentice.
1690.		
13th. Oct.	Nicholas Andrews mariner & Sare.	Philip s. of Peter Saint-hill. Bristol Potter.
1694.		
5th. May.	Edward Ward, Bristol Gally-pot-maker & Deanes	Jacob s. of Edward Ward, to his father.
8th. Nov.	Isaac Davis and — his wife, educated in arte pro le Potter	Thomas s. of Gregory Sherborne, Chew-Magna Somerset, carpr.
1698.		
2nd. May.	Peter Sainthill & Anne Bristol — Potter	Thomas son of Peter Sainthill, to his father.
Die Sabbati 14th. May. 1698	Marie Orchard wid of John Orchard, to be educated by Marie & Co-partners in Art of Gally-pott maker.	John s. of Edward Bye of Brislington Som. Gally pott-maker
11th. July.	Thomas Frank, Gally-pott-maker & Hester	Peter son of Peter Griffith, Bristol Ship-wright.
12th. Sept.	Marie wid of Cornelius Jenkins weaver deft	Edward s. of Edward Bye Brislington Gally-pott-maker.
1700.		
4th. Oct.	William Andrews pote-maker & Christian. 21st. May 1702. Ap. discharged	Jonathan son of Robert Smith, Anton, Oxford Farmer.
1701.		
17th. June.	John Taylor, House Carpenter & Jeunette	Thomas son of Thomas Yeamans. Tudor hill Somt. Potter.
1704.		
16th. Novr.	Marie Orchard wid of John Orchard, to be educated in the Art of pott-maker	Joseph s. of John Thrall, Bristol, Tyler & Plaisterer.
1706.		
27th. Nov.	Henry Hobbs, pott-maker & Co-partenar	Daniel s. of Humphry Annis, Wigorn, Silk weaver deft

Date.	Master.	Apprentice.
1707. 18th. Jany.	Henry Hobbs, pott-maker & Co-partenar	Henry s. of Thomas Chapman, Malmsbury Wilts, Cordwainer.
28th. Mar.	Willno Pottery fil Laurencij dcdm Pottery de Paroch Yatton in Cond: Somersett cordwainer posuit apprenfit Woods Rogers et co partenar (educ in Arte pot-making etc) pro septem annis, Apprentite to find himself in Meat, Drink, Apparell, Washing Lodging and all other necessaryes In consideration Ru: and Partners to allow him 13l ye anno to be paid quarterly for the first three years and 15l ye anno for the four last years, to be paid him in like manner. [Note.—The potter Woods Rogers was the celebrated Captain Woodes Rogers who took the *Duke* and *Duchess* privateers on a successful raiding cruise for three years between 1708 and 1711, and who on that voyage discovered Alexander Selkirk on the Island of Juan Fernandez, and brought him home.—The Author.]	
18th. Apl.	Edward Ward Gally-pot-maker & Mary (son of the last named Edward Ward).	George son of Samuel James, scissor, of Bristol 1712, 17 January turned over to James Ward his Mr. and Mrs. being dead.
18th. Apl.	James (Jacob) Ward Gally-pot-maker & Marie, (another son of Edward Ward senr.)	Thomas son of Thomas Roath, Reading, Bucks mariner, defunct.
4th. Nov.	Edward Ward & Mary Transferred to James Ward Jany 12th, 1712.	Henry son of John Court, Marksbury, Soms.
24th. Nov.	Thos. Frank & Elizabeth Gally-pot-maker	Galfridus son of Samilo Pinnell, Earthcot, Glos, yeoman.
Dec.	Thomas Dixon Gally-pot-maker & Sara	Daniel son of William Snow, Bristol, yeoman.

Date.	Master.	Apprentice.
1708. 18th. Mch.	Thomas Frank Gally-pot-maker & Elizabeth	Thomas son of John Taylor, Long Ashton husbandman.
1709. 5th. Apl.	,, ,, ,,	Jacob son of Jacob Lewis, Lynton, Hereford, husbandman.
17th. Aug.	,, ,, ,,	Jacob son of John Gane, Shepton Mallet, Som. carrier.
25th. Oct.	Marie Orchard, widow of John Orchard, pot-maker	William Morgan son of John Morgan, Lanhadden, Pembroke husbandman.
1710. 30th. Sepr.	Thomas Dixon Gally-pot-maker & Sara	John s. of Charles Bush anchor-smith.
24th. Oct.	Henry Hobbs & Hannah, Pot-maker	Jonathan son of Jonathan Hibbs, Lidney, Glos glover.
1711. 9th. Feby.	Henry Hobbs Potmaker & Sussannoe	Thomas s. of William Cantle, thatcher de poch Bedminster Co Somerset.
11th. Apl.	Edward Ward & Marie	John s. of Phineas Weaver, yeoman, Midsomer Norton. Transferred to James Ward, his master & mistress both being dead, Jany 16th, 1712 John Weaver witnesses Edward Wards sig. to Will 2nd April,'12
1712. 8th. July.	Marie Orchard wid of John Orchard potmaker	Robert Goddard, s. of Robt Goddard Glass-maker.
28th. Sepr.	Thomas Frank Gallypot maker & Eliz.	William son of Matthew Arney, yeoman, of Christchurch Monmouth.

Date.	Master.	Apprentice.
1713.		
28th. Sepr.	Thomas Dixon Gallypot maker & Sara	John Cornish of St P. & Jacob son of Thomas Cornish a yeoman
27th. Oct.	James Ward Gallypot maker & Marie	Arthur s. of Thos. Hincks, Shrewsbury yeoman.
1714.		
11th. May.	Thomas Dixon Gallypot maker & Sara	John s. of James Niglett, yeoman.
18th. July.	Thomas Frank Gallypot maker & Elizabeth	Joseph s. of John Taylor, Long Ashton yeoman.
13th. Nov.	Thomas Dixon Gallypot maker & Sara	James son of James Gayner,[1] mcht decd.
25th. Nov.	,, ,, ,,	Robert son of Thomas Evans, Button maker, Bristol.
1715.		
2nd. Feby.	Henry Hobbs & Hanna	Aaron son of Moses Johnson of Bristol, pot-maker.
28th. May.	Marie Orchard relict of John Glassmaker	John son of Jacob Young, to be educated in arts of pot making.
8th. July.	,, ,, ,,	Charles Harding.
,, ,,	,, ,, ,,	Wm Lawley, son of White glass maker, Stourbridge.
26th. Aug.	Henry Hobbs & Suzanne	John son of Robert Dickeson.
2nd. Sepr.	John Davis glass maker	Richard son of William Abbott, Bristol, potter.
22nd. Oct.	Marie Orchard relict of John Orchard decd & Annis	Randolphus, son of Randolphus Eaton, Westbury on Trym potter

[1] This name is spelt thus in the Registers. It should have been Gaynard. See entries of apprentices transferred to him on death of Josiah Bundy, 9th November, 1741.

Date.	Master.	Apprentice.
1716.		
15th. Feb.	James Ward Gallypot maker & Sara	Paul s. of David Townsend, Caln, Wilts, drugget maker.
21st. Feby.	Thomas Dixon, gally-pot-maker & Sara	Richard, s. of Robert Riley, B. yeoman.
1717.		
28th. Feb.	James Ward, gally-pot-maker & Sara.	Thomas Ward, their son.
18th. July	Malachi Barton, china man	Arthur son of John Mitchell, London, mariner
28th. Sepr.	John Roberts, mariner & Hester	William s. of Samuel Yeomans, Redland Glos, Potter
1718.		
7th. Oct.	Jonathan Hibbs, potter	Richard son of Ogdoein Judge, Bristol, Blacksmith.
1719.		
23rd. Mch.	Thomas Frank Gallypot maker & Eliz.	Joseph son of Peter Griffing, Bristol Gallypot maker.
23rd. ,,	Marie Orchard, widow of John Orchard, Gally-pot maker	William son of George Adlam, of Brislington potter.
1720.		
27th. June.	Thomas Frank Gally-pott maker & Elizth	Hugh son of John Taylor, Long Ashton, labourer.
1721.		
15th. Apl.	,, ,, ,,	Joseph son of John Cherry gallypot maker, Bristol
1722.		
6th. Octr.	John Allen, glazier	John son of John Bury, Bristol potter deft.
1723.		
22nd. May.	Wm Perry, Clothworker & — appr. discharged 28th Apl 1725.	Thomas Badder, Gallypot maker Bristol.

Date.	Master.	Apprentice.
1724.		
15th. Apl.	Thomas Frank Gallypot maker & Elizabeth	Henry son of Thomas Farr, Chelton Salop yeoman.
27th. Apl.	John Weaver Gallypot maker & Hester	Josiah son of Joseph Bundy, confectioner Bristol.
6th. Oct.	Wm Pritchard Basket maker	Jacobus, son of Jacobus Sinderby, Bristol potter.
1725.		
11th. Feb.	John Weaver White potter & Hester	Thomas son of Thomas Lindslee, Bristol, White potter.
14th. ,,	William Pottery White potter & Anne	John son of John Prewett Yatton, yeoman.
13th. Mch.	Henry Bevan, Glazier.	Samuel son of George Adlam of Brislington potter.
April.	James Ward gally pot maker & Sara	Edward son of Wm. Norman, Stoke Lane Som. dyer.
1726.		
9th. Feb.	Thomas Frank Gallypot maker & Elizabeth	Richard Frank to his father & mother.
1727.		
29th. Mch.	Phillip Ford, Cordwainer.	William son of John Welling. Bristol potter.
29th. Apl.	,, ,, ,,	William s. of William Welling Bristol Potter.
1730.		
23rd. Nov.	John Weaver potter & Hester	John son of John Martin, Exeter, scrivener. £20 with the apprentice.
30th. ,,	,, ,, ,,	Robert son of Robert Tanner, Tailor, Bristol.
31st. Dec.	William Pottery potmaker & Anne	Thomas son of John Martin, Bristol Carpenter

Date.	Master.	Apprentice.
1730.		
11th. Feb.	John Weaver potter & Hester	John son of Stephen Grace, Bristol potter. Transfd to Charles Christian & Mary 8th. Jany. 1735.
1731.		
4th. May.	William Pottery, potter & Anne	William son of John Brown, Abbots Leigh yeoman. £8 with the apprentice.
20th. July.	,, ,, ,,	John son of John Hayfield, Clifton, potter.
22nd. Sept.	,, ,, ,,	John son of John Brown, Abbots Leigh, yeoman. £8 with apprentice.
16th. Nov.	Daniel Estbury, Butcher	Thomas son of David Jones, Bristol potmaker.
1732.		
14th. Mch.	John Weaver, potter & Hester premium £10. 10. 0.	John son of George Coggswell, B. Weaver.
20th. May.	,, ,, ,,	Phillip son of John Bye, Bristol, potter.
1733.		
7th. Apl.	Thomas Frank Gallypot maker & Elizth	Richard son of Thomas Taylor, Bristol gallypot mkr.
,, ,,	Joseph Taylor gallypot maker & Sarah.	John son of William Harwell, Bedminster, weaver.
7th. June.	William Pottery pot-maker & Anne.	John Pottery their son.
9th. ,,	William Pottery pot-maker & Anne.	Francis s. of Francis Morgan, Bristol, Tailor.

Date.	Master.	Apprentice.
1733.		
18th. Mch.	John Niglett gallypot maker & Esther 40/– by Ald. Kitchen's bequest.	Joseph son of Israel Watkins, Bristol, Cordwainer.
16th. June.	John Weaver potter & Hester	John son of Thomas Harris, Tenbury, Worces. tanner. £10 with apprentice. Transfd to Chs. Christopher & Mary, 18th Jan. 1735.
18th. June.	John Weaver potter & Hester	John son of John Grace, Bristol potter. Transferred 8th Jany 1735. to Charles Christopher and Mary, potter.
8th. Sep.	,, ,, ,,	James son of James Grant, Bristol, yeoman decd. Transferred to Charles Christopher & Mary, Jany 8th 1735, and afterwards transferred to Josiah Bundy & Elizabeth 19th April 1739.
13th. Oct.	Thomas Frank gallypot maker & Elizth	Thomas son of Thomas Taylor, Busselton gallypot maker.
1734.		
13th. Apl.	John Weaver Potter & Hester Limekiln Lane. Successor later to Wm Pottery.	John son of John Bowen, Bristol watchmaker. Transferred to Charles Christopher & Mary Jany. 8th 1735. and again transferred to Josiah Bundy Apl. 19th 1739. Later worked at Temple & Redcliff.
20th. Apl.	,, ,, ,,	William son of John Yeamans, Bristol Sugar baker.

Date.	Master.	Apprentice.
1734. 30th. Jany.	Henry Poole, wheelwright	Thomas son of Joseph Thrall Potter, Bristol. £10 with apprentice.
17th. Feby.	William s. of Jonas Adams, pot maker at the Glasshouse, bap. Redcliff Ch. Regs.	
1735. 31st. July.	William Pottery, potmaker £5 with the apprentice	Benjamin son of John Brinton, Bristol, glassmaker.
25th. Aug.	To another trade.	Daniel son of Daniel Mearn, potter.
1736. 8th. Apl.	Thomas Ward gallypot maker & Francis £10 (Herefordshire Society) with apprentice Thomas Ward died 1738. aged 36. & was buried at Temple.	James son of John Walker, of Bullingham Herefordshire, labourer.
6th. Aug.	Paul Townsend potter & Eliz. £10 (Colston Society) with apprentice	Abraham son of Abraham Cribb Bristol shipwright.
14th. Aug.	Thomas Frank potter	Joseph son of Joseph Flower, Bristol, Crate maker.
1737. 5th. May.	Joseph Light, Rope maker	Richard s. of George Poole, Bristol potter.
1738. 14th. Oct.	Saml Peach, Haberdasher of small wares.	Edward son of James Ward, Bristol potter. With the apprentice £157 : 10 : 0.
24th. Nov.	Thomas Taylor gallypot maker & Sarah	John son of Thomas Taylor, Bristol gallypot maker, to his father.
1st. Dec.	,, ,, ,,	Edward son of Edward Linford, Bristol engraver.

Date.	Master.	Apprentice.
1739. 9th. Apl.	Josiah Bundy potmaker & Eliz paid with the apprentice £15.	George son of Anthony Drewett, Cullerne, Wilts Clothier. Transferred Nov. 9th 1741. to James Gaynard & Sarah, his master being dead & his mistress having left off trade.
8th. May.	To John Mason, Turner	Hy. s. of John Grace, Potter, Bristol.
31st. Oct.	Josiah Bundy, potter & Eliz. with the apprentice £20.	William son of William Garland, late of Bristol shipwright. Transferred Nov. 9th, 1741. to James Gaynard as above, his master being dead and his mistress having left off trade.
24th. Nov.	Thomas Taylor Gally-pot maker & Sarah.	Thomas, son of Thomas Rowland, St. Philip & Jacob, Bristol labourer.
24th. Dec.	Frances Ward, wid. of Thomas Ward, late of Bristol, gally pot maker, with the appr. £10 premium.	Robert son of Hugh Smith, Bristol, malster.
1741. 9th. June.	Joseph Taylor potter & Sarah with the apprentice £10	Thomas son of Thomas Church, late of Bristol, mariner.
13th. July.	Frances Ward, widow, gallypot maker. £10 gift of Colston Soc.	Richard son of Roger Phillips, Bristol, cord-wainer.
12th. Oct.	Paul Townsend potter & Eliz.	Charles son of Charles Read, Calne, Wilts, wool-comber apprd by Wilt-shire S.

Date.	Master.	Apprentice.
1741. 13th. Oct.	Thomas Taylor gallypot maker & Sarah.	Joseph son of Edward Linford, Bristol, engraver.
14th. Nov.	Richard Frank potter & Mary	William son of John Chatterton, Bristol weaver.
1742. 16th. Mch.	Wm Cory, Glazier.	John Weaver Grace, s. of John Grace, Bristol, potter.
2nd. June.	John Heylyn, mercht & Anne	Thomas son of Thomas Pagel, Pointington, Som. Clerk. Premium £105.
1743. 15th. July.	James Gaynard potter & Sarah	Thomas son of Thomas Ridley, Bristol, cordwainer.
,, ,,	,, ,, ,,	Edward son of John Brent, late of Bristol weaver Afterwards to wit 17th June 1746 the apprentice by consent of all parties & Alderman Blackwell turned over to Thomas Cantle.
1744. 11th. Mar.	William Tombs shipwright & Elizth.	William son of Thomas Jones of Bristol, potter.
1745. 8th. July.	John Niglett gallypot maker & Esther. (Was appced to Thomas Dixon of Brislington 1714, and afterwards worked at Temple and Redcliff.) With the apprentice £3 paid from Alderman Kitchen, decd.	Francis son of Israel Watkins, Bristol, cordwainer.

Date.	Master.	Apprentice.
1745.		
16th. Sept.	Thomas Taylor gallypot maker & Sarah. With apprentice £10.	Benjamin s. of Benjamin Quarman, Bedminster victualler. Transferred May 5th, 1747. to Thomas Cantle & Bathsheba his wife.
1746.		
9th. Jany.	Thomas Cantle junior potter & Bathsheba, with appce £10.	Philip son of B. James, Bristol, joiner.
16th. Aug.	Thomas Cantle junior, potter & Bathsheba. With Appce £10. premn.	Samuel son of Samuel Davis late of Bristol, glassman, decd.
1747.		
8th. June.	Joseph Taylor potter & Sarah.	William Taylor, their son.
14th. Sept.	Thomas Cantle junior & Bathsheba. Paid with the apce £10 gift of Ed Colston Esq decd.	Joseph son of Edward Milward late of Bristol Glass man.
1748.		
28th. Apl.	Paul Townsend & Elizabeth potter.	John Townsend their son.
25th. May.	Thomas Cantle Junior, potter & Bathsheba.	John son of Benjamin Quarman, Bedminster Victualler.
1749.		
1st. Sept.	John Mates & Sarah his parents.	Wm. s. of John Mates, Bristol, Dealer in China.
9th. Sept.	Thomas Cantle & Bathsheba	John son of Thomas Williams, Bristol.
27th. Sept.	To a Butcher.	John son of John Mates, B. China Mender.
7th. Nov.	Elizabeth Prickett Wid. & relict of John Prickett, Barber Surgeon. Premium £20	Peter son of James Gainer, Bristol potter.

Date.	Master.	Apprentice.
1750. 2nd. Jany.	Thomas Cantle junior potter & Bathsheba. With the appren. £10. the gift of the Wiltshire Society in Bristol.	John Brittan late of Meshak Brittan, late of Devises, Wilts wool-stapler.
11th. Mch.	Thos Cantle potter & Bathsheba with appce £10.	John son of John Smith, Bristol Staymaker. Transferred to Wm. Taylor potter, June 26th, 1756.
5th. Sep.	Thomas Cantle junior potter & Bathsheba. £8. paid the gift of Alderman Bird to Q.E.H.	Joseph son of Thomas Cantle, senr. potter, Bristol, Brother of T. Cantle junr
1751. 8th. Aug.	Thomas Cantle Junr gallypot maker & Bathsheba	Caleb son of Phillip Lovell, Bristol, currier, decd. Transferred 26th June 1756. to William Taylor, potter.
3rd. Sept.	Thomas Cantle gallypot maker & Bathsheba £10. Colston Society.	Harvey son of John Blatchley pastry cook, Bristol
26th. Sept.	Thomas Cantle gallypot maker & Bathsheba	Henry son of Henry Bishop, Wells, Somt victualler.
1752. 14th. July	Thomas Cantle gallypot maker & Bathsheba	John son of Belleshaser Husband, mariner Deal, Pembroke.
1753. 11th. Apl.	Thomas Cantle gallypot maker & Bathsheba	John son of John Perrins, Bristol, Glassmaker. Transferred 26th June 1756. to William Tayler, potter.
20th. July.	Paul Towsend potter & Elizth	Joseph, son of same.

Date.	Master.	Apprentice.
1753.		
20th. Oct.	Thomas Cantle junr potter & Bathsheba	Thomas son of Robert Lewin, Bristol flaxdresser. Transferred 26th June 1756. to William Taylor, potter.
1754.		
30th. Oct.	Richard Frank potter & Mary £10 The gift of the society of Ancient Brittons in Bristol.	William son of William Thomas, Bristol yeoman.
1755.		
21st. Oct.	Robert Parker grocer	William son of John Archer potter, Bristol.
1756.		
1st. June.	Luke Wilmott, Hooper.	George son of James Gaynard, Potter, Bristol.
14th. June.	John Viner, joiner.	William son of John Roberts, Westbury on Trym, potter.
22nd. June.	Joseph Taylor, potter.	Joseph Taylor his son.
9th. Aug.	,, ,, ,,	John son of Lot Evans late of Bristol shipwright.
1757.		
19th. Feb.	William Reeve, rope maker & Mary	Joseph son of George Evans of Bristol potter.
16th. June.	James Phillips, grocer	Samuel son of Daniel Saunders, Westbury-on-Trym potter.
1st. Nov.	William Taylor potter	James son of Charles Penny, Wells, silversmith.
28th. Nov.	Abraham Watson, mariner	John s. of George Cantle Bristol potter.
1758.		
6th. Mch.	John Harwell, potter and Susannah.	Joseph son of Daniel Mearn, Redcliff potter.

DATE.	MASTER.	APPRENTICE.
1758.		
5th. Apl.	Thos Parkard, hooper	John s. of John Evans, Westbury on Trym, potter.
20th. June.	William Taylor potter. [NOTE.—He succeeded T: Cantle, Temple, June, 1756, Cantle having been made Gov. of H.M. Prison, Bristol. Wm. Taylor had been apprenticed to his father, Joseph, 8th July, 1747, probably a potter at Cantle's. Joseph the father was apprenticed to T. Frank, July, 1714. Two other sons were apprenticed to T. Frank. —W.J.P.]	William son of William Neighbours, late of Worle Somerset labourer.
7th. Aug.	William Taylor potter	Richard son of Thomas Smart of Bristol potter, discharged July 7th. 1760.
29th. Nov.	" " " £10. gift of Gloucestershire Socy.	William son of Jacob Jones, Olveston, Glos. Labourer.
1760.		
23rd. Feb.	Thomas Taylor potter.	Peter Taylor his son.
10th. Oct.	William Maynard potter and Mary. £10 gift of Wilts Society.	John son of John Weston, Bristol tanner.
1st. Nov.	William Taylor potter	Stephen son of John Sweeney late of Bristol, Wine Hooper. £10, Colston Society.
1761.		
31st. Jany.	William Maynard potter and Mary. £10 Colston Socy.	Sydenham son of James Osbourne, Bristol Freestone Cutter.

Date.	Master.	Apprentice.
1761.		
31st Jany.	William Maynard potter and Mary.	Earl son of William Pearce, St Philip & Jacob Bristol, Farrier decd.
13th. May.	Michael Edkins Painter & Eliz £10 Society Ancient Brittons Bristol.	Benjamin s. of Richard Williams, late of Pembroke. Now of Bristol.
5th. Sept.	William Maynard potter and Mary. £10 Ed. Colston decd.	Robert son of Samuel Adams late of Bristol House Carpenter, decd.
9th. Nov.	William Taylor potter £10. Ed Colston decd.	James son of Uriah Alsop, St George's, Glos. yeoman.
1762.		
15th. Jan.	James Gerrish, tailor £10. Quaker Society	Wm s. of James Gaynard potter, Bristol.
1st. Mch.	Wm Taylor potter	John s. of John Hock, tobacconist.
21st. Sep.	John Vincent Baxter, Clockmkr.	Wm Oxford s. of Danl Mearn Potter.
7th. Oct.	William Taylor potter £4. Charity School Pile Street, the gift of John Fisher dec.	Wm s. of Robert Davis lab. Bristol.
25th. Oct.	Saml Pavey, Glazier	Hy s. of James Godfrey potter.
1765.		
11th. Apl.	Edward Ward printer & Stationer & Mary proprietor of "Intelligencer" newspaper.	Edward, his son.
12th. June.	James Huntley toy-maker, & Elizabeth	William s. of Thomas Taylor, Bristol potter.
1766.		
15th. May.	William Maynard potter & Mary	John. s of Henry Pearce, Bristol Basket mkr.

Date.	Master.	Apprentice.
1767.		
25th. Mch.	William Taylor potter and Susannah. Premium £10.	William s. of William Radford, St George Glos Copper smith.
1768.		
5th. Mch.	Thomas Taylor potter £10. Glos. Society.	Joseph s. of Anthony Stillings, Clifton Glos Shipwright.
1st. Oct.	William Maynard potter & Mary. £10 Ed. Colston decd.	Joseph s. of Joseph Cole, Clifton Gardener.
29th. Oct.	,, ,, ,, Prem. £10. Ed. Colston decd.	Peter son of John Dean, Bristol staymaker dec
1769.		
6th. Nov.	,, ,, ,, Prem £10. Ed. Colston decd.	William s. of Joseph Lawrence Bristol Brushmkr.
1770.		
24th. Sep.	Thomas Frank grocer & Elizth with the Apprce £150. [Note. — Frank subscribed £1,500 to Champion's porcelain works.—W.J.P.]	Hy son of Joseph Fry, Bristol, Sopemaker.
1771.		
25th. Nov.	Robert Vigor glass-maker & Sarah.	John s. of John Quarman potter late of Bristol. [Note.—John Quarman, potter, had been apprenticed to Thos. Cantle 25th May, 1748. He was brother of Benjamin Quarman, who had been apprenticed to Thos. Taylor and Sarah 16 Sept. 1745, and transferred to Cantle May 5th, 1747.—W.J.P.]
1772.		
20th. Jany.	Richard Champion China manufacturer & Judith.	Henry s. of Henry Bone of Plymouth Cabinet Mkr.

Date.	Master.	Apprentice.
1772.		
20th Jany.	Richard Champion China manufacturer & Judith	William s. of William Stephens, Bristol labourer.
,, ,,	,, ,, ,,	John s. of John Haydon, late of Plymouth Cordwainer.
23rd. ,,	,, ,, ,,	Samuel s. of Abraham Daw, late of Bristol.
28th. Feby.	Earl Pearce potter & Elizabeth Premium £8.	William son of Thomas Miles Chepstow, co. Monmouth labourer.
31st. Dec.	Richard Champion China Mfr & Judeth paid with apprentice £472 10 0	Samuel Andrews, s. of Edward Lloyd, mcht Bristol
1773.		
19th. Jany.	Richard Champion China mfr & Judith	Jacob s. of Uriah Alsop, late of Stapleton, Coal miner, as a China painter.
19th. Jany.	,, ,, ,,	John s. of Richard Garland, Bristol, labourer as a China painter.
19th. Jany.	,, ,, ,,	James s. of Thomas Banford, late of Berkeley, Glos as China painter.
10th. Mch.	James Hill, bricklayer & pot maker & Elizabeth Premium £20	Richard s. of Richard Skidmore, S. Philip & Jacob Glos Smith.
1775.		
27th. Mch.	James Godfrey, potter	put his son James to a cordwainer.
8th. Apl.	Richard Champion China mfr & Judith.	William s. of Wm. Wright Wotton under Edge as a painter on China.

Date.	Master.	Apprentice.
1775. 22nd. Nov.	Richard Champion China merchant & Judith.	John s. of John Parrot, Bristol, house painter as a burner of China.
5th. Dec.	,, ,, ,,	Benjamin son of John Lewis, Llandoger, Monmouth as a China painter.
1776. 29th. Jany.	,, ,, ,,	Samuel son of John Beynon, joiner as a China painter.
21st. May.	Francis Watkins Bristol potter.	put son Samuel to Paul Farr, Bristol Shipwright.
17th. July.	John Brittan, China mkr. & Jane	Edward s. of William Stephens, labourer.
19th. Sept.	Richard Champion China repairer (or thrower) & Judith	Thomas s. of Thomas Williams, Bristol, labourer.
,, ,,	,, ,, ,, & Julia. Paid with appce £10 gift of Hereford Society.	John s. of Samuel Jones Jones, Carpenter
24th. Oct.	Richard Champion China painter & Julia	Samuel Ffiander s. of Thomas Peglar of Bristol, mason as a China painter.
5th. Dec.	James Alsop potter	Isaac s. of Uriah Alsop of St. Georges Glos
1777. 26th. July.	Rd Champion China painter & Julia.	John s. of John Webb, St. Philip & Jacob, Bristol, Cordwainer as a China painter.
,, ,,	,, ,, ,,	William s. of Isaac Webb of Bristol, stocking mkr as a China painter.

Date.	Master.	Apprentice.
1777. 27th July.	Rd Champion China painter & Judith	James s. of James Saunders of Bristol potter, as a China painter.
25th. Aug.	William Maynard potter & Elizabeth	Thomas s. of John Reid, gardener.
1779. 4th. Jany.	,, ,, ,,	William s. of George Hicks, Brislington labourer.
22nd. Dec.	Earl Pearce Potter & Elizth	Moses s. of Moses Brain, Bitton Glos coal miner
1780. 17th. Jany.	William Maynard potter & Eliz £10. 10. premium	James s. of John Weymouth late of Brislington yeoman.
8th. Mch.	Richard Blannin silk dyer & Betty.	Robert s. of George Luscombe late of Bristol. China Maker decd.
26th. July.	Richard Vaughan Draper & Eliz	Frances s. of John Britton China Manufacturer.
7th. Aug.	Thos Standfast, Cordwainer & Margaret	Meshach s. of John Brittan China Manufacturer.
1784. 7th. Aug.	Thomas Reeve Haberdasher £10 Colston Soc. £5. John Perry decd.	Joseph s. of Joseph Ward, Bristol potter.
9th. Sep.	Earl Pearce potter & Elizth £2. 2. 0 prem.	William s. of Francis Pearce yeoman, St. George's, Glos.
9th. Dec.	Jacob Lloyd Tayler	John s. of James Nelson, China-mender

Date.	Master.	Apprentice.
1785.		
21st. Mch.	Joseph Gadd, potter £10. gift Mary Rumsey Q.E.H.	John s. of Newman Bright, Brickmaker [Note. — Became noted stone-ware potter.— W.J.P.]
14th. June.	Richard Frank potter & Elizth	John s. of Thomas Williams labourer turned over
4th. Oct.	Thomas Patience potter & Ann	Charles s. of Charles Price, Bristol Cord-wainer.
1786.		
27th. May.	Richard Room, potter & Mary	Samuel s. of Thomas Shephard, Sawyer.
1787.		
5th. Dec.	Wm Heard, gunsmith. £10. City of Bristol to Q.E.H.	Benj s. of John Townsend late B. Potter dec
1788.		
17th. Mch.	James Alsop potter & Hannah	Uriah s. of Abraham Alsop, St. George's, Glos.
19th. May.	Wm Jefferies, Carpenter £15. premium	Wm s. of Thomas Hare wl Bl potter.
20th. Oct.	Wm Stratton peruke mkr & Sarah. £10. Ed Colston. Q.E.H.	Philip s. of Philip James, Bristol China painter
10th. Nov.	James Alsop potter & Hannah.	James s. of Abraham Alsop.
1789.		
5th. Aug.	Wm White Cabinet maker	James s. of James Nelson, China-man decd.
1790.		
22nd. Feby.	Wm Horwood Cooper & Mary	John s. of James Godfrey late of Bristol. Potter.
8th. Mch.	William Taylor potter & Susannah	John son of Willlam Thomas, Bristol, mason.

Date.	Master.	Apprentice.
1791.		
16th. Feby.	John Davis, Tin-plate wkr £10. Grateful Soc	William s. of James Nelson, St James Bristol China-mender.
5th. Aug.	Elizabeth wid of Joseph Ring potter decd.	William s. of William Horwell, Butcher, St. Philip & Jacob, Bristol.
6th. Aug.	Earl Pearce, potter & Elizth £10. Ed. Colston to Q.E.H.	John s. of Ed. Rexworthy Vict.
17th. Oct.	John Hope potter and Elizth potter	John s. of Richard Evans, potter, Bristol.
27th. Oct.	Elizabeth wid of Joseph Ring Potter decd.	Benjamin s. of Joseph Radford, Bedminster, labourer.
1792.		
28th. Sep.	Robert Ring potter [Note.—He was really a tobacco pipe maker. —W.J.P.]	William s. of John Distin.
,, ,,	,, ,, ,,	Benjamin s. of Robert Dungey.
,, ,,	,, ,, ,,	Thomas son of Peter Page.
1793.		
15th. Mch.	Joseph Gadd potter & Ann	Edward s. of Thomas Patience late potter.
1794.		
8th. Mch.	Earl Pearce potter & Elizth 40s Ald Kitchen decd.	Edward s. of Edward Rexworthy.
5th. Apl.	Michael Edkins, painter & Elizth	John s. of John Reed coach-maker.
1795.		
5th. Jany.	Abraham Meredith Earthenware man & Mary.	Abraham his son

Date.	Master.	Apprentice.
1795.		
31st. Jany.	Michael Edkins painter	Joseph s. of Michael Edkins to his Father & Eliz.
9th. June.	Edward Doughty, Wharfinger & Henrietta	Thos s. of Thomas Wooloxall Potter decd Bewdley Worc.
1798.		
29th. Oct.	Charles Price potter & Mary	James s. of George Harman Bristol Brewer.
1799.		
21st. Dec.	Rice Wasborough, Clockmaker & Hannah.	George s. of Thomas Keeling, potter, Avon St. St. Phillip's Bristol.
1800.		
30th. July.	James Alsop potter & Margaret 40/– Ald. Kitchen bequest.	John s. of Richard Hibbard tailor.
27th. Nov.	J. Alden, Butcher.	Samuel s. of Samuel Crinks late of Bristol potter.
1801.		
1st. Apl.	Robert Claxton Esq, as an accountant. £10. the gift James Gallop Esq.	Thomas Barton s. of William Lawrence, potter
7th. Decr.	Thomas Brooks, Toye maker	Newton s. of Newton Bobbett, late of Bristol, potter.
1802.		
2nd. Aug.	James Alsop, potter & Margaret	Thomas Bawn s. of Henry Yabbicom, Westbury on Trym potter.
18th. Oct.	Joseph Ring, potter & Sarah	James s. of James Rivers, sawyer.
20th. Oct.	Joseph Alden, Collar & Harness maker. £30. premium.	George s. of Samuel Crinks decd red potter of Westbury.

Date.	Master.	Apprentice.
1803.		
24th. Jany.	Edward Patience, potter	George son of Edward Cox waterman.
20th. Aug.	Brooke Smith, Gent & Sarah.	Charles s. of Charles Keeling Bl. Potter decd.
27th. Oct.	Edward Patience, Potter.	Thomas s. of Thomas Collier Bristol labourer.
1804.		
16th. Apl.	Charles Price, Potter & Mary.	Thomas s. of Thomas Luff Bristol Tyler decd.
8th. May.	Edward Patience, Potter.	Joseph s. of Joseph Rees Bristol Hallier.
1805.		
25th. Jan.	James Alsop Potter. Premium £15	John s. of Samuel Milsom Bristol Vict. Appce. discharged 12th. May 1807 by Order of Sessions
14th. May.	Joseph Ring, Potter & Sarah.	Thomas s. of John Wallis late Bl. Potter decd,
22nd. June.	Charles Price, Potter & Mary.	John s. of John Hookway Bl. Labr.
8th. Aug.	Joseph Ring, Enamel-painter, and Sarah.	Joseph s. of George Bull Bristol Patternmaker.
19th. Aug.	Samuel Sheppard, Potter.	Isaac s. of Samuel Sweet Bristol Labr.
24th. Dec.	Joseph Ring Potter & Sarah.	James s. of William Thomas Bl. Sawyer.
1806.		
18th. Jan.	Samuel Sowerby Jeweller & Sarah. £10. Ed. Colston Q.E.H.	Daniel s. of Josiah Duffett St. P. & J. Glos. Potter.
21st. May.	James Alsop, Potter.	Soloman s. of Daniel Edwards Bl. Labr.
3rd. June.	Edward Patience stone-Potter. £10 Ed. Colston Q.E.H.	James. s of Ed. Appleford Bl. Tobacco-cutter decd.

Date.	Master.	Apprentice.
1806.		
9th. June.	Edward Patience, Stone-Potter.	John s. of William Richmond Bl. Labr.
28th. July.	Joseph Ring, Potter & Sarah.	George s. of William Richmond Bl. Labr.
,, ,,	Joseph Ring, Potter & Sarah.	James s. of James Hankins Bl. Lab.
31st. Dec.	Edward Patience, Potter	Benjamine s. of William Matchin Potter.
1807.		
2nd. Feb.	Charles Price, Potter.	Charles s. of William Thomas late of Bristol Yeoman.
2nd. Feb.	To his father & Hester.	Joseph s. of John Bright Bristol Potter.
13th. Feb.	Samuel Sheppard, Potter.	William s. of John Richards late St. P. & J. Brazier decd.
14th. Aug.	Samuel Sheppard, Potter.	Philip s. of Philip Price Bristol Brassfounder.
11th. Nov.	John Cole, Potter & Frances.	William s. of Richard Elbury, Bristol Yeoman.
1808.		
12th. Jan.	John Duffett Potter & Susannah.	John s. of John Clark Bristol Waterman.
18th. Jan.	Richard Hooper Potter & Sarah. Prem 10£	James s. of James Martin late of Cirencester Vict. decd.
27th. July.	Joseph Ring, Potter & Sarah.	Thomas s. of Thomas Williams Bristol Cordwainer.
1st. Nov.	Charles Price Potter & Eliza. 40/ Alderm Kitchen decd.	Joseph s. of John Howell Bristol Glazier.

Date.	Master.	Apprentice.
1808.		
16th. Nov.	Daniel Organ, Potter.	Nathaniel s. of George Bailey Bristol Peruke Maker.
1809.		
3rd. July.	To his sd. father & Eliza.	William Dickenson Price s. of Charles Price.
5th. Aug.	Preston Edgar, Pewterer & Rebecca. £10 Ed. Colston.	Joseph Duffett s. of Josiah Duffett Bl. Potter 14th. Mch. 1816 above appce discharged from his appceshp.
30th. Sept.	Joseph Ring, Potter & Sarah.	Robert s. of John Green Bristol Potter.
1810.		
22nd. Jan.	Thomas Burnell, Engraver. With Apprentice £45.	William s. of William Lacy Bristol China-man.
15th. Aug.	Joseph Ring, Potter & Sarah	Thomas s. of Francis Lewis late Bristol, Wire Weaver, decd.
1811.		
21st. Jan.	John Bright, Potter & Hester.	David s. of John Chasey, Bristol Cordwainer.
20th. July.	John Bright Potter & Esther £10 Ed. Colston decd.	Daniel s. of John Howell Bl. Glazier.
27th. Aug.	Joseph Ring, Potter & Sarah.	John Lent s. of Daniel Lent Bristol Baker.
„ „	Joseph Ring, Potter & Sarah.	William s. of William Naish Bristol Wool-sorter.
9th. Sept.	Samuel Sheppard, Potter.	John s. of John Watkins Bristol Marriner.
1812.		
7th. Apl.	Samuel Lucas, Confectioner.	Joseph s. of Joseph James late Bristol Potter.

Date.	Master.	Apprentice.
1812.		
1st. Aug.	Abraham Meredith Merchant Earthen-ware man and Brickmaker, & Emma his wife.	George s. of John Picot of Jersey Esq
1813.		
12th. Jan.	Joseph Ring, Potter & Sarah.	Charles s. of Thomas Privett Bristol Potter.
29th. Nov.	To his father & Eliza his wife.	Charles s. of Charles Price, Bristol Potter.
1814.		
7th. Mch.	Charles Price, Potter & Eliza. 40/– Kitchen decd.	James s. of Thomas Barrett Simmons Bl. Pump-maker.
29th. Apl.	John Decimus Pountney Potter.	Abraham s. of George Morgan late Bl. Taylor decd. to be educated as a thrower for 7 years friends to find apparel and washing.
,, ,,	John Decimus Pountney, Potter.	Benjamine s. of Isaac Humphries Bl. labr. to be educated as a turner.
26th. Aug.	John Decimus Pountney, Potter.	Joseph s. of Joseph White Bl. Potter to be educated as a turner.
5th. Dec.	William King, Cord-wainer.	James s. of James Churchman Bristol Potter.
15th. Dec.	John Decimus Pountney, Potter.	John s. of Thomas Hales Bl Labr.
1815.		
2nd. Jan.	Jonathan Lord, Cooper.	John s. of Joseph James late Bl. Pot-maker.
18th. Jan.	John Decimus Pountney, Potter.	John Francis s. of John Harding late Bl. Ship-carpenter to be educated as a Turner.

Date.	Master.	Apprentice.
1815.		
29th. Mch.	John Decimus Pountney, Potter.	William Jabez s. of John Davies Bl. Accountant to be educated as an enameller.
29th. Mch.	John Decimus Pountney Potter.	Abraham s. of William Grimes Bl. Labr. to be educated as a turner.
29th. Mch.	John Decimus Pountney Potter.	William s. of Thomas Hales Bl. Labr. to be educated as a Presser.
31st. May.	John Decimus Pountney Potter.	William s. of William Wall late Bl. Labr. decd. to be educated as a turner.
25th. July.	To his father & Frances.	John s. of John Cole Bl. Stone Potter.
11th. Oct.	John Decimus Pountney Potter.	Frederick s. of Henry Chappel late Bl. Carpenter decd. To be educated as a turner.
,, ,,	John Decimus Pountney Potter.	Thomas s. of John Davis Bl. Accountant To be educated as a Presser.
16th. Nov.	John Decimus Pountney Potter.	John s. of John Cross late Bl. Labr. To be educated as a thrower.
,, ,,	John Decimus Pountney Potter.	Samuel s. of John Cross late Bl. Labr.
16th. Nov.	John Decimus Pountney Potter.	James s. of William Maish Bl. Woolstalre. To be educated as a handler and presser.
1816.		
17th. Feb.	John Decimus Pountney Potter.	Joseph s. of Christopher Slade Bl. Hatter To be educated as a turner.

Date.	Master.	Apprentice.
1816.		
4th. July.	James Bremner, Taylor.	John s. of Francis Davis Bl. China & Glass dealer.
25th. Sept.	Thomas Tucker Collier-Potter & Harriet.	John s. of Varney Jones Bl. Labr.
1818.		
23rd. Feb.	To his father & Eliza his wife.	Thomas s. of Charles Price Bl. Stone-Potter.
17th. Mch.	Thomas Lane Printer and Jane. With appce £20.	George Francis s. of James Leaker Bl. Earthen-ware-man.
23rd. July.	John Duffett Potter & Susannah.	William s. of John Cox Bl Labr.
24th. Aug.	Benjamine Matchin Potter & Charlotte.	Joseph s. of John Mare Bristol Sawier.
23rd. Sept.	John Decimus Pountney Potter.	George s. of John Bye of Bl. Sack weaver.
1st. Oct.	John Decimus Pountney Potter.	James s. of William Clark Bedminster Somst. Labr.
1819.		
1st. Feb.	Samuel Sheppard Potter & Mary. With appce 40/- Kitchen's bequest.	John s. of John Riddle Labr.
25th. Feb.	John Decimus Pountney Potter.	George s. of John Overend Bl. Labr. to be educated as a thrower.
,, ,,	John Decimus Pountney Potter.	George s. of Thomas Lamb Bristol Potter to be educated as a thrower.
,, ,,	John Decimus Pountney Potter.	Joseph s. of William Southerd of Bristol Coppersmith to be educated as a thrower.

Date.	Master.	Apprentice.
1819.		
1st. July.	Andrew Winter Cutler & Comb-maker.	Isaac s. of Thomas Sweet Bristol Potter.
9th. July.	Thomas John Williams, Taylor & Sarah.	Samuel s. of Samuel Holmyard late Bristol Potter.
22nd. Dec.	James Duffett Potter & Sarah.	Isaac s. of Isaac Smith, Painter decd.
1820.		
7th. Nov.	John Decimus Pountney Potter. & Susan his wife.	Henry s. of Samuel Morrish of Bl. Brush-maker. to be educated as an enameller.
1821.		
14th. Aug.	John Decimus Pountney Potter. & Susannah his wife.	Henry s. of Henry Clark of Bl. Carpenter to be educated as an enamaller.
12th. Oct.	Frederick Collier Cookworthy Stationer & Mary Collier his wife.	
1822.		
8th. Jan.	James Haynes Cord-wainer & Sarah.	Joseph s. of William Fifield late Bl. Stocking Master.
4th. Apl.	Father & Susannah his wife.	John s. of John Duffett Bl. Potter.
30th. Aug.	William Edkins Painter & Ann.	William Henry s. of Moses Rogers Garratt of Bl. Victualler.
23rd. Sept.	John Decimus Pountney Potter & Susannah.	Thomas s. of Thomas Bullock of Bristol Potter.
,, ,,	John Decimus Pountney Potter & Susannah.	William s. of Joseph Yandell late Bl. Cabinet Maker.
,, ,,	John Decimus Pountney Potter & Susannah.	Thomas s. of John Harford Bl. Blacksmith.

Date.	Master.	Apprentice.
1822.		
24th. Sept.	William Edkins Painter & Ann.	Joseph s. of Joseph Powell Bl. Malster.
1823.		
3rd. Mch.	Charles Price Potter. 40/– Ald. Kitchin's Gift.	John s. of John Bond Bl. Brassfounder.
16th. Apl.	John Decimus Pountney Potter & Susannah.	James s. of Samuel Preston Bl. Carpenter.
,, ,,	John Decimus Pountney Potter & Susannah.	Samuel s. of Thomas Aldridge Custome House Officer.
,, ,,	John Decimus Pountney Potter & Susannah.	Thomas s. of Thomas Sweet Bl. Potter.
,, ,,	John Decimus Pountney Potter & Susannah.	Francis s. of James Hollister Bl. Labr.
,, ,,	John Decimus Pountney Potter & Susannah.	Edward s. of Edward Arbour of Bl. Plasterer.
,, ,,	John Decimus Pountney Potter & Susannah.	John s. of Thomas Justice Bl. Broker
,, ,,	John Decimus Pountney Potter & Susannah.	Thomas s. of Thomas Page Bl. Potter
2nd. May.	James Moon Carrier.	George s. of John Duffett Bl. Potter
12th. May.	Father & Ann his wife.	Uriah s. of Uriah Alsop Bl. Potter.
25th. June.	Henry Fothergill Brazier.	John s. of William Wallis late Bristol Potter.

Date.	Master.	Apprentice.
1824.		
26th. Feb.	William Edkins Painter & Ann. £10 Samuel Harkland to Q.E.H.	Thomas John s. of George Moore Bl. Glass-cutter.
,, ,,	Benjamine Matchin Potter & Charlotte	Thomas s. of Humphrey Macey Bl. Labr.
3rd. May.	John Bright Potter & Hester.	John s. of Joseph Bright Bl. Vict.
1825.		
7th. Mch.	John Oakden Cullis, Painter & Margaret.	Joseph s. of William Wallace Bl. Potter.
24th. Oct.	John Decimus Pountney Potter & Susannah.	Samuel s. of William Stiles Bl. Labr.
,, ,,	John Decimus Pountney Potter & Susannah.	William s. of Felix Stephens Bl. Sawyer.
1826.		
15th. Apl.	John Bright Potter & Esther.	William Henry s. of William Davis Bl. Baker.
11th. Aug.	John Decimus Pountney Potter & Susannah.	James s. of James Short Bl. Labr.
,, ,,	John Decimus Pountney Potter & Susannah.	Samuel s. of Samuel Shepston Bl. Potter.
6th. Dec.	John Decimus Pountney Potter & Susannah.	Henry s. of Isaac Allen Bl. Tobacco pipe maker.
11th. Dec.	Charles Price Potter & Eliza.	George Roach s. of John Evans Bl. Potter.
12th. Dec.	John Decimus Pountney Potter & Susannah.	Francis s. of John Perry Bl. Acct.
1827.		
9th. May.	John Shelton Bl Wheelwright.	William s. of John Spokes Bristol Stone-ware potter.

Date.	Master.	Apprentice.
1827.		
14th. May.	Father & Susannah.	James Phillips s. of James Rivers Bristol Potter.
21st. July.	William Scatts Cooper.	William s. of James Thomas Bl. Pot maker.
5th. Oct.	John Palmer Carver & Guilder & Jane. £10 C. of B. to Q.E.H.	Alfred Joseph Ring s. of Joseph Ring late Bl. Potter decd.
1828.		
16th. Jan.	John Decimus Pountney Potter. & Susannah.	Thomas s. of Uriah Brion Bl. Potter.
„ „	John Decimus Pountney Potter & Susannah.	William s. of John Hill Bl. Mason.
25th. Feb.	Mary Sergeant Widow of John Henry Sergeant Pattern-maker.	Jabez s. of James Glyde Bl. Potter.
28th. Mch.	John Decimus Pountney Potter & Susannah.	James s. of Philip Ford Bl. Cooper.
„ „	John Decimus Pountney Potter & Susannah.	John s. of Thomas Cousins Bl.
10th. May.	John Wright Printer.	James s. of Uriah Alsop of St. P. & J. Glo. Potter.
22nd. July.	John Cole Potter & Frances.	William s. of Thomas Bowden Bl. Labr.
1829.		
2nd. June.	His Father & Susannah.	Charles s. of John Duffett Bl. Potter.
15th. Dec.	William Henry Somerton Printer & Jane.	Richard s. of John Evans Bl. Stone-Ware-Potter.

Date.	Master.	Apprentice.
1830.		
Jan. 14th.	Charles Price Stone Potter & Eliza.	Josiah s. of John Bond Bl. Brazier.
18th. Nov.	Robert Jones Baker.	James s. of James Martin Bl. Potter. 40/– Kitchen decd.
1831.		
8th. July.	John Symes Tayler.	James s. of James Thomas Bl. Pot Maker.
5th. Sept.	John Decimus Pountney Potter & Susannah.	George s. of Henry Mackrell late Bl. Brewer decd.
,, ,,	John Decimus Pountney Potter & Susannah.	Henry s. of John Harris Bl. Labr. To be educated as a squeezer.
,, ,,	John Decimus Pountney Potter & Susannah.	Richard s. of Thomas Roberts Bl. Labr. To be educated as a squeezer.
7th. Oct.	John Decimus Pountney Potter & Susannah.	John Morgan s. of Morgan Jones Chepstow Yeoman To be educated as a handler and squeezer.
,, ,,	John Decimus Pountney Potter & Susannah.	Richard s. of John Mitchell Bl. Marriner To be educated as a Handler and Squeezer.
1832.		
21st. July.	William Powell Stone-Ware-Potter & Constance. 40/– Ald. Kitchen decd.	James s. of Joseph Rees of Bl. Potter.
25th. May.	Edward Bull Glass-cutter.	James Southey s. of William Kent Bl. Potter decd.
6th. Sept.	John Bright Potter & Esther.	John s. of Joseph Bright C. of B. Potter.

Date.	Master.	Apprentice.
1833.		
22nd. Oct.	John Decimus Pountney Potter & Susannah.	William s. of Thomas Thomas Bl. Potter.
1834.		
4th. Mch.	John Decimus Pountney Potter & Susannah.	William s. of John Harris Bl. Potter.
„ „	John Decimus Pountney Potter & Susannah.	William s. of James Porter Bl. Cordwainer.
„ „	John Decimus Pountney Potter & Susannah.	John s. of Thomas Sweet late of Bl. Potter.
1835.		
10th. Mch.	John Decimus Pountney Potter & Susannah.	George s. of Charles Hallett Bl. Cork-cutter.
„ „	John Decimus Pountney Potter & Susannah.	Charles s. of John Bowden Bl. Labr.
20th. July.	William Edkins his father.	Michael s. of Wm. Edkins Bl. painter & Plasterer.
1836.		
29th. Feb.	John Decimus Pountney Potter & Susannah.	Henry s. of James Hunt late Bl. Watchmaker decd.
„ „	John Decimus Pountney Potter & Susannah.	Robert s. of John Goodyer Bl. Cabinet maker.
„ „	John Decimus Pountney Potter & Susannah.	James John s. of William Pritchard Bl. Chairmaker
„ „	John Decimus Pountney Potter & Susannah.	William s. of Nathaniel Pring Bl. Cooper.

Date.	Master.	Apprentice.
1836.		
1st. June.	John Decimus Pountney Potter & Susannah.	Charles s. of Robert Smith Bl. Labr.
,, ,,	John Decimus Pountney Potter & Susannah.	Edward s. of Moses Maish Bl. Weaver.
10th. Oct.	John Decimus Pountney Potter & Susannah.	William s. of Joel Marks Labr. decd.
,, ,,	John Decimus Pountney Potter & Susannah.	John s. of Thomas Roberts Labr.
,, ,,	John Decimus Pountney Potter & Susannah.	Henry s. of James Porter Cordwainer.
1837.		
9th. Jan.	John Decimus Pountney & Potter Susannah.	John Charles s. of Uriah Bryan late Bl. Potter decd.
,, ,,	John Decimus Pountney Potter & Susannah.	William s. of Samuel Fifoot late Bl. Glass-blower.
11th. Oct.	John Decimus Pountney Potter & Susannah.	Charles Fenton s. of Charles Martin Bl. Potter
,, ,,	John Decimus Pountney Potter & Susannah.	James s. of James Ford Bl. Labr.
,, ,,	John Decimus Pountney Potter & Susannah.	Edwin Joseph s. of Langston Richmond late Bl. Potter dcd.
1838.		
29th. Jan.	John Decimus Pountney Potter & Susannah.	William s. of Joseph Poole Bl. Plaisterer To be educated as a Potter's turner.

Date.	Master.	Apprentice.
1838.		
29th. Jan.	John Decimus Pountney Potter & Susannah.	Thomas s. of Thomas Gibbs Bl. Boot & Shoe maker decd.
27th. Feb.	To his father & Constance his wife Master to find everything.	Benjamine Hawkins s. of William Powell Glass Bottle Manufacturer & Stone Ware Potter.
2nd. June.	John Decimus Pountney Potter & Susannah.	Thomas s. of Thomas Harris late of Bl. Malster decd.
6th. June.	John Decimus Pountney Potter & Susannah.	Frederick Powell s. of Frederick N. Shaw of London Accountant.
12th. June.	John Decimus Pountney Potter & Susannah.	John s. of Lionel Emdin Bl. Licensed Vict.
5th. Sept.	John Bevan Confectioner & Caroline.	George s. of John Harris Bl. Potter.
1839.		
15th. May.	William Powell Potter & Constance.	Arnold s. of Joseph Turner Bl. Potter.
,, ,,	William Powell Potter & Constance	Edward Colston s. of William Smith Bl. Glass-cutter.
16th. Sept.	John Decimus Pountney Potter & Susannah.	Henry s. of William Rowney Bl. Labr. To be educated as a Squeezer.
,, ,,	John Decimus Pountney Potter & Susannah.	George s. of William Coggins Bl. Basket maker To be educated as a Handler
1841.		
10th. Feb.	William Powell Stoneware Potter & Constance.	Charles s. of James Sellick Bl. Shoemaker.

Date.	Master.	Apprentice.
1841.		
12th. Apl.	Joseph Bright Potter.	James Thomas s. of Thomas Young Bl. Labr.
1st. Dec.	William Powell Potter & Constance. With the Appce 1/-	Robert Colston s. of John Roper Bl. Labr.
1844.		
12th. Mch.	John Decimus Pountney Potter. With Apce 1/-	Henry s. of Thomas Price Bl. Brazier To learn the art of a turner.
,, ,,	John Decimus Pountney Potter. With Apce 1/-	Daniel s. of William Palmer Bl. Labr. To learn the art of a saucer maker.
,, ,,	John Decimus Pountney Potter. With Apce 1/-	George s. of Samuel Marsh Bl. Potter To learn the art of a thrower.
,, ,,	John Decimus Pountney Potter. With Apce 1/-	John s. of John Hodgson Bl. Potter To learn the art of a plate maker.
,, ,,	John Decimus Pountney Potter. With Apce 1/-	William s. of Thomas Webster potter (learn the art of a plate maker).
,, ,,	John Decimus Pountney Potter. With Apce 1/-	Henry s. of Robert Smith Bl. Labr. To learn the art of a presser.
1846.		
31st. Aug.	John Decimus Pountney Potter. & Charlotte	William s. of George Richmond late Bl. Potter. To learn the art of a presser.
23rd. Nov.	William Powell Stone Ware Potter & Constance.	John Fry s. of John Fry Bl. Engineer.
1847.		
7th. June.	George Adlam Brass-founder & Elizabeth. Premium £18.	Joseph s. of George Chapple Bl. Potter decd.

Date.	Master.	Apprentice.
1847. Nov.	JOHN DECIMUS POUNTNEY MAYOR. EDWARD SAMPSON JUNIOR Sheriff.	
1848. 18th. June.	Joseph Radford the younger Brassfounder & Eliza. 50/– Robert Kitchen decd.	William Henry s. of William Cox Bl. Potter.

Appendix II.

BRISTOL BURGESS ROLL. POTTERS.

(Tabulated for the use of Students.)

Date.	Burgess.	Qualification for Freedom
1572.		
2nd. Sept.	William Duffett, earthen potter.	Admissus in libtatem Bristoll quia dispon sanit a quetam auste filiam Willi Awste baker Burgess of C. Bristoll et Jur. est.
1669.		
9th. June.	Robert Bennett, Gally pot mkr.	Married Sarah the d. of Jas Cole.
1681.		
15th. Sept.	Peter Sainthill, Potter.	Is admitted into the libties of this cittie by ord'r of ye Mayor Aldm. & Common Coucell assembled, for ye fine of forty shillings and ordinary fees hath taken ye oathe of allegeance, and paid £2 . 4 . 6.
1682.		
15th. Sept.	Edwd. Ward, Potter	Is admitted ye libties of this citie by order of Sir Thomas Earl Knt. Mayor according to ye usual previlege allowed ye Mayor for the time being & wh ye consent of ye house hath taken ye Oathe of Allegeance.
1698.		
11th. June.	Tho: Franklyn, Gally pot mkr.	Appce of Ed. Ward.
1701.		
6th. Decr.	Thos Sherbourne, Potter.	Appce of Isaac Davis.
1702.		
23rd. July.	Jas Ward, Gally pot mkr.	Is admitted into the liberties of this cittie for that he was son and appce of Ed. Ward. hath taken the oathes of Obedience and payed 4/6.

Date.	Burgess.	Qualification for Freedom
1702		
23rd July.	John Ward, Gally pot makr.	Is admitted in to the liberties of this citty for that he was son and appce of Edward Ward hath taken the oath of obedience and pay'd 4/6.
1703.		
30th. June.	John Watts, Potter.	Married d. of Wm Erbery.
1705.		
1st. Oct.	John Bye, Gally pot mkr.	Appce of Mary, Widdow of Jh Orchard.
1707.		
28th. Apl.	Peter Griffin, Gally pot maker.	Appce. of Thos Frank.
1713.		
6th. Aug.	Hy Mearne, Gally pot mkr.	Appce of Thomas Frank.
13th. Aug.	Thomas Grace, Potter.	Married d. of Saml Stote, Weaver.
13th. Aug.	Thomas Row, Potter.	Married d. of John White, Tyler, decd.
1715.		
6th. Apl.	Danl. Snow, Gally pot mkr.	Appce of Thomas Dixon.
20th. June.	Wm Pottery, Pot mkr.	Appce of Woods-Rogers and co-partenars.
30th. Aug.	Wm Evans, Potter.	Married Mary d. of Chas Watkins, hooper.
1716.		
28th. Sept.	Hy Court, Gally pot mkr.	Appce of Edward Ward.
1717.		
17th. Mch.	Rd Thomas, Gally pot mkr.	Married Martha d. of Danl. Barnett, Butcher.
1718.		
12th. Aug.	John Weaver, Potter.	Appce of Ed Ward and afterwards turned over to Jas Ward.

Date.	Burgess.	Qualification for Freedom
1718.		
6th. Oct.	Jonathon Hibbs, Potter.	Appce of Hy Hobbs.
1721.		
14th. Mch.	Jas Gayner, Gally pot mkr.	for that he was appce to Thos Frank.
14th. Mch.	Jos. Taylor, Gally pot mkr.	Appce of Thos Frank.
6th. July.	Phillipp Stockman, Potter.	Appce of Hy Hobbs.
1722.		
13th. Oct.	Robt Evans, Gally pot mkr.	S. of Thos Evans, button mkr.
17th. Novr.	Jn Cornish, Gally pot mkr.	Appce of Thos Dickson.
29th. Novr.	John Niglett, Gally pot mkr.	Appce of Thos Dixon.
1724.		
11th. May.	Ralph Eaton, Mugg mkr.	Appce of Mary Orchard. Wid.
1725.		
22nd. Oct.	Thos Cantle, Pot mkr.	Appce of Henry Hobbs decd.
1726.		
23rd. Aug.	Arthur Mitchell, China man.	Appce of Malachi Barton.
1727.		
1st. May.	Rd Riley, Gally pot mkr.	Appce of Thos Dickson.
24th. July.	Wm Adlam, Potter	Appce of Mary, Widow of John Orchard.
24th. July.	Hugh Taylor, Gally pot mkr.	Appce of Thos Frank.
26th. July.	Thos Bagnell, pan-tile-mkr.	married Hester d. of Geo Davis, pin maker.
27th. July.	John Iveye, pot maker.	Son of John Iveye decd.

Date.	Burgess.	Qualification for Freedom
1727.		
27th. July.	George Poole, Potter.	Married d. of Humphry Toby, tobacco roller.
27th. July.	John Worcester, Potter.	Married d. of Roger Williams decd.
29th. July.	Lewis Child, pan-tile mkr.	married Elizabeth d. of Chas Owen, Shipwright.
3rd. Aug.	Aron Johnson, Gally pot mkr.	Appce of Henry Hobbs.
1728.		
12th. Aug.	Jos Cherry, Gally pot mkr.	Appce of Thos Frank.
1731.		
15th. May	Josiah Bundy, Gally pot mkr.	Appce of Jn Weaver.
15th. July.	Edward Heylin, Esqre.	by order of Common Council on payment of no fine hath taken the oath of obedience and paid 4/6 he being admitted at the request of Edward Foy Mayor. [Note.—This was the Bow Pottery proprietor in 1746.]
22nd. July.	Paul Townsend, Gally pot mkr.	Appce of Jas. Ward.
1733.		
23rd. Mch.	Rd Frank, Gally pot mkr.	Appce of his father Thomas Frank.
1734.		
10th. May.	Thos Ward, Gally pot mkr.	Appce of his father Jas. Ward.
14th. May.	John Bush, Potter.	Appce of Thos Dickson decd.
1739.		
13th. Oct.	Wm Brown, Pottmkr.	Appce of Wm Pottery.
16th. Oct.	John Archer, Potter.	Married Sophia d. of John Greening.

Date.	Burgess.	Qualification for Freedom
1739.		
19th. Oct.	David Williams, Potter.	Married Ann d. of John Tyley, Tyler & plaisterer.
22nd. Oct.	Richard Davis, Potter.	Is admitted into the Libties of this citty for that he married Mary d. of Walter Jones, mason, decd. and hath taken oathe of Obedience and paid 4/6.
31st. Oct.	Chas Hughes, Potter.	S. of Chas Hughes, Farrier.
31st. Oct.	Rd Tudge, Potter.	Appce to Jonathon Hibbs decd.
2nd. Nov.	Jas Godfry, Potter.	Son of Josias Godfry Weaver.
2nd. Nov.	Boon Powell, Potter.	s. of Jn Powell, saddler, decd.
2nd Nov.	Rd Skinner, Pantile mkr.	son of Rd Skinner, Cloth wkr.
7th. Nov.	John Brown, Pott maker	Appce of Wm Pottery.
7th. Nov.	John Hayfield, Pott maker	Appce of Wm Pottery.
7th. Nov.	Danl Mern (Merne) Potter.	married Precilla d. of Ed Morris, cordwainer.
1740.		
10th. Apl.	John Swearingen, Potter.	by vote of Common Council & payment of a fine of £10 : 0 : 0
30th. June.	Jn Harwell, Gally pot maker.	Appce of Jos. Taylor.
1741.		
18th. June.	Henry Bowen, Potter	By vote of Common Councel and paying fine £15 : 15/0

Date.	Burgess.	Qualification for Freedom
1741.		
3rd. July.	John Heylyn, Mercht. [Note.—This was a nephew of Edward Heylyn, the Bow potter.]	Is admitted into the Libties of this city for that he married Ann the d. of Jn Rainstorp wine mrcht and hath taken the oath of obedience and paid 4/6.
1743.		
12th. Mch.	Joseph Flower junr. potter.	Appce of Thomas Frank.
27th. June.	Thomas Odford, Potter.	married Mary d. of Jas Craddock, mcht.
1745.		
15th. Apl.	Wm Lyes, ship carver.	s. of Wm Lyes, Plumber.
20th. Dec.	Edward Ward, Malster.	Son of James Ward, Gally pot maker.
1746.		
26th. Feb.	Thos Taylor, Gally pot mkr.	Appce of Thos Frank.
18th. Apl.	Thomas Cantle, Potter.	by vote of Com Council dated 16th Apl 1746 (fine 40/–) paid £2 . 4 . 6.
1747.		
30th. May.	John Mates, Dealer in China	Vote of Com.-Council and paying fine £10 : 10 : 0
26th. June.	Edward Brent, Potter.	s. of Jn Brent, Weaver.
27th. June.	Lewis Brown, Potter.	Married Sarah the d. of Lewis Watkins.
27th. June.	Edward Cantle, Pot maker.	son of Thomas Cantle.
27th. June.	Ed Linford, Gally pot maker	Appce of Thomas Taylor.
27th. June.	Thomas Patience, Potter.	s. of Thos Patience, lighter-man.

Date.	Burgess.	Qualification for Freedom
1747.		
27th. June.	Rd Phillips, Potter.	S. of Roger Phillips, Cordwnr.
27th. June.	Robt Smith, Gally pot mkr.	Appce of Frances Ward wid and relict of Thos Ward.
29th. June.	Peter Patience, lighterman.	S. of Thomas Patience.
3rd. July.	Francis Mills, Potter.	Married d. of Wm Watkins, Hooper.
1751.		
3rd. Oct.	William Chatterton, Potter.	Appce of Richd. Frank.
1754.		
27th. Mch.	William Young, potter.	Married Elizabeth, d. of Jas Wilkins.
29th. Mch.	George Adlam, Potter.	Married Ann d. of William Thomas, tobacco pipe maker.
29th. Mch.	Phillip James, potter.	Appce of Thos. Cantle.
1st. Apl.	Josiah Godfrey, potter.	Son of Josiah Godfrey, weaver, decd.
1756.		
21st. Feb.	Michael Edkins, Painter.	Married Elizabeth the d. of Wm James, Glass mkr.
21st. Feb.	John Quarman, pott mkr.	Appce of Thomas Taylor and afterwards turned over to Thos Cantle.
,, ,,	Benjn Quarman, pott mkr.	As above.
21st. Feb.	John Townsend, potter.	Appce of his father Paul Townsend.
24th. Feb.	Thomas Ward, potter.	Son of Thomas Ward, potter.
14th. Mch.	John Brittan, potter.	Appce of Thomas Cantle.

Date.	Burgess.	Qualification for Freedom
1756.		
22nd. June.	William Taylor, potter.	Son and appce of Joseph Taylor.
1757.		
23rd. July.	Joseph Linford, gally pot maker	Appce of Thomas Taylor.
23rd. July.	John Taylor, gally pot maker.	Appce of Thos Taylor.
1758.		
9th. Sept.	Caleb Lovell, potter.	Appce of Thomas Cantle.
1760.		
4th. Sept.	Robert Ring, hooper (A Quaker).	Appce of Sarah Ring, widow and relict of Joseph Ring, hooper, decd.
1761.		
4th. Feb.	Joseph Cantle, gent. (An attorney)	Son of Thos Cantle, pot mkr.
23rd. Nov.	John Unckless, brick mkr.	Married Ann d. of John Bayly, weaver.
1764.		
3rd. Apl.	Saml Unckless, brick mkr.	Married Elizabeth Andrews, widow. D. of Nicholas Payton decd.
18th. July.	Thomas Frank, merchant. (A Quaker. The Castle Street grocer.)	Son of Richd. Frank, gally pot mkr.
1765.		
20th. Apl.	Richd. Champion, Merchant. (The Bristol porcelain maker.)	Son of Joseph Champion, mercht. taken affirmation of obedience.
1766.		
10th. Mch.	Joseph Ring, cabinet mkr. (Afterwards a potter. A Quaker.)	Appce of John Rogers, Cabinet mkr.
1767.		
25th. Apl.	Thomas Cole, potter.	Married Mary, wid of James Braccy, mason. fine 40/– fees 4/6.

Date.	Burgess.	Qualification for Freedom
1768.		
23rd. Feb.	James Hill potter.	Son of Joseph Hill, Glass mkr., decd.
19th. Mch.	John Perrins, potter.	Appce to Thos Cantle and turned over to Wm Taylor.
1770.		
4th. Dec.	Phillip Elliott, Dealer in China	By Order of Com.-Council and paying fine £12 : 12 : 0 and fees 4/6.
1772.		
22nd. Feb.	Robert Adams, potter.	Appce of William Maynard, potter.
22nd. Feb.	Earl Pearce, potter.	Appce of William Maynard potter.
1774.		
3rd. Oct.	Thomas Parr, potter.	Married Prudence d of Thomas Patience, lighterman
4th. Oct.	James Alsop, potter	Appce of William Taylor.
4th. Oct.	John Evans, potter	Appce of Joseph Taylor.
4th. Oct.	John Ifell, potter.	Married Elizabeth d of Samuel Harris, hooper, decd.
4th. Oct.	William Radford, potter.	Appce of William Taylor.
4th. Oct.	Sydenham, Osborne potter.	Appce of William Maynard.
5th. Oct.	Thos Harwell, potter.	Son of John Harwell, galli pot maker, decd.
5th. Oct.	John Lewis, painter	Married Elizabeth d of Lewis Brown, potter, decd.
6th. Oct.	William Davis, potter.	Appce of William Taylor.
6th. Oct.	Joseph Townsend, potter.	Appce of Paul Townsend.

Date.	Burgess.	Qualification for Freedom
1774.		
13th. Oct.	Thomas Rowland, gallipot mkr.	Appce of Thomas Taylor decd.
18th. Oct.	Isaac Whitewood, potter.	Married Mary, d. of Thomas Bragg, heel maker.
19th. Oct.	Joseph Riley, potter.	Son of Richd Riley, gallipot maker decd.
19th. Oct.	Ralph Wood, potter.	Married Sophia, d. of William Lambert, tyler and plasterer.
20th. Oct.	Benjn. Hughes, potter.	Son of Charles Hughes, potter.
22nd. Oct.	Daniel Mern, the younger, potter.	Son of Daniel Mern, potter.
29th. Oct.	Joseph Mearn, potter.	Appce of John Harwell decd.
29th. Oct.	Wm Oxford Mern, Clockmkr.	Son of Daniel Mern, potter.
31st. Oct.	Robert Evans, potter.	Son of Robt. Evans, gally pot maker.
1777.		
23rd. Aug.	Wm Maynard, potter.	Son of William Maynard, yeoman.
1780.		
2nd. Sept.	Josiah Duffett, potter.	Son of John Duffett, weaver.
2nd. Sept.	William Lawrence, potter.	Appce of William Maynard.
4th. Sept.	Rd. Skidmore, bricklayer, & pott mkr.	Appce of Jas. Hill.
8th. Sept.	Saml Miles, Gentleman	Married Sarah the widow of Thos Taylor gally pot mkr.
9th. Sept.	Peter Dean, potter.	Appce of Wm Maynard.

Date.	Burgess.	Qualification for Freedom
1780.		
18th. Sept.	John Curtis, Earthen ware man.	Married Ann d of Valentine Linford, engraver.
1781.		
8th. Feb.	Saml. Watkins, potter.	Married Betty d of John Wait joiner.
9th. Feb.	James Banford, China Manufacturer	Appce of Richard Champion.
9th. Feb.	Henry Bone, China Manufacturer.	Appce of Richd. Champion.
9th. Feb.	George Drewett, pot mkr.	Appce of Josiah Bundy. After turned over to Jas. Gaynard.
10th. Feb.	John Churchman, potter.	Married Margaret d of Barnett Hughes, Barber Surgeon.
15th. Feb.	Jas. Bradshaw, potter.	Married Hester, d. of Robert Evans gallipot mkr decd.
15th Feb.	Wm. Pountney, surgeon.	Married Mary d. of Joseph Heath tobacco roller.
17th. Feb.	William Lenham, potter.	Married Ann wid. of George Pullen, breeches mkr. fine 40/– and fee 4/6.
17th. Feb.	William Stephens, China painter. (A Quaker. This man became Champion's second best painter.)	Appce of Rd. Champion
20th. Feb.	John Harris, potter.	Appce of Wm Weaver and after to Chas. Christopher decd.
20th. Feb.	Thomas Oakes, potter.	Married Hannah the d. of Wm Bowsher, Glass man.
22nd. Feb.	John Haydon, China painter	Appce of Richd. Champion.

Date.	Burgess.	Qualification for Freedom
1781.		
15th. Dec.	Joseph Gadd, potter.	by Order of Com.-Council fine 40/– fee 4/6.
1784.		
7th. Apl.	Isaac Alsop, potter.	Appce of James Alsop, potter.
7th. Apl.	Rd Frank, mariner.	Married Eliz. Barrett, wid. D. of Wm Young, potter. dec.
10th. Apl.	Richd. Room, potter.	Married Mary d of Joseph Bradbury, inn-holder, decd.
27th. Apl.	Henry Bishop, potter.	Appce of Thos Cantle the younger
28th. Apl.	Thomas Rowland, carver.	Son of Danl Rowland, distiller.
1792.		
21st. Mch.	John Meredith, Earthenware man.	By Order of Council paying £25 and fee 4/6
16th June.	John Williams, Potter.	First apprentice of Richard Frank Potter, afterwards of Elizabeth Ring, widow and relict of Joseph Ring, Potter.
1796.		
30th Apl.	Joseph Ring, Potter.	Son of Joseph Ring, Cabinet maker, deceased.
9th Decr.	Charles Price the younger, Potter	Apprentice of Thomas Patience, Potter, deceased.
1798.		
5th. Feb.	John Bright, potter.	Appce of Thomas Gadd, potter.
1802.		
10th June.	Richard Frank Ring, Potter.	Son of Joseph Ring, Cabinet maker, deceased.
6th. July.	Jas Alsop, the younger, potter.	Appce of James Alsop, potter.
6th. July.	James Churchman, potter.	Married Phoebe d. of Barnett Hughes, Barber Surg.

Date.	Burgess.	Qualification for Freedom
1803.		
5th. Jan.	Edward Patience, Potter.	Apprentice of Joseph Gadd, deceased.
1804.		
18th. July.	John Evans, potter.	Appce of John Hope, potter.
31st. Dec.	Thomas Callaway Keeling, potter.	Married Mary daughter of William Williams, Victualler.
1805.		
14th Aug.	Samuel Shepard, Potter.	Apprentice of Richard Room Potter, deceased.
1806.		
21st. Aug.	John Ring, Tobacco pipe-maker.	Married Ann Morley daughter of John Provis, baker.
24th. Oct.	Abraham Meredith, Earthenware man.	Apprentice of John Meredith, earthenware man.
1808.		
9th. Jany.	John Duffett, potter.	Son of Josiah Duffett, potter.
30th. Novr.	Thomas Sweet, Potter.	Married Elizabeth daughter of John Tacey, Waterman
1809.		
3rd. May.	Edward Powell, watchmaker (A Quaker)	Married Ann, daughter of Michael Edkins, Painter.
18th Oct.	Thomas Mountstephen, dealer in earthenware.	Married Sarah, daughter of James Hoare, dyer, deceased.
1811.		
17th May.	Charles Edward Rawlins, Gentleman.	Married Jane, daughter of Richard Champion, merchant, deceased.
1812.		
4th Jan.	James Rivers, Potter.	Apprentice of Joseph Ring.
18th. Jan.	Saml. Alloway, dealer in earthen ware.	Paid fine of twenty five guineas £26 : 9 : 6.

Date.	Burgess.	Qualification for Freedom
1812. 18th June.	Thomas Parfree, potter.	Married Elizabeth daughter of John Blackaler, labourer.
1st. Oct.	Joseph Bull, China Painter.	Son of George Bull, patten-maker.
1st. Oct.	George Cooksey, Painter.	Married Martha, daughter of Richard Phillips, potter, deceased.
1st. Oct.	Thomas Luff, potter.	Apprentice of Charles Price.
1st Oct.	Benjamin Radford, potter.	Apprentice of Elizabeth, widow and relict of Joseph Ring, potter, deceased.
1st Oct.	Thomas Wallis, potter.	Apprentice of Joseph Ring.
2nd. Oct.	Thomas Collier, potter.	Apprentice of Edward Patience.
2nd. Oct.	Colston Pearce, potter.	Son of Earl Pearce, potter.
3rd Oct.	John Cantle, Engineer.	Married Ann Maynard Pearce, daughter of Earl Pearce, Potter.
5th Oct.	William Westcott, potter.	Married Mary daughter of Richard Lee, cordwainer.
6th. Oct.	Charles Daniel, potter.	Married Elizabeth, daughter of Henry Ostler, yeoman.
6th Oct.	Isaac Sweet, potter.	Apprentice of Samuel Sheppard.
7th Oct.	William Pearce, potter.	Apprentice of Earle Pearce deceased.

Date.	Burgess.	Qualification for Freedom
1812.		
9th Oct.	Uriah Alsop, Potter.	Apprentice of James Alsop, deceased.
9th. Oct.	Michael Edkins, painter.	Son of Michael Edkins, painter, deceased.
12th Oct.	Thomas Privett, potter.	Son of Joseph Privett, flax dresser.
12th Oct.	John Stephens, potter.	Son of William Stephens, baker.
13th Oct.	James Saunders, tobacco pipe maker.	Is admitted into the liberties of this City for that he was an apprentice of Richard Champion, china painter, deceased.
14th Oct.	James Duffett, potter.	Married Sarah, daughter of Joseph Gibbs, brickmaker.
14th Oct.	John James, Stone-potter.	Son of Shefner James mariner.
14th Oct.	John Milsom, potter.	Apprentice of James Alsop.
1814.		
15th Jan.	John Decimus Pountney, accountant.	Is admitted to the liberties of this City for that he paid a fine of £15 : 15 /– pr. Order of Common Council the 8th December 1813 and hath taken the oath of obedience and paid £15 : 19 : 6
1816.		
7th. Novr.	Benjamine Matchin, potter.	Apprentice of Edward Patience, potter.
1818.		
11th. June.	James Appleford, Stone-potter.	Apprentice of Edward Patience, Stone-potter.

Date.	Burgess.	Qualification for Freedom
1818.		
11th. June.	Joseph Bright, Potter.	Apprentice of John Bright.
11th June.	William Dickinson Price, potter.	Apprentice of Charles Price.
11th. June.	William Distin, potter.	Apprentice of Robert Ring, deceased.
11th. June.	Joseph Howell, potter.	Apprentice of Charles Price.
11th. June.	John Rexworthy, potter.	Son of Edward Rexworthy, yeoman.
12th. June.	James Martin, potter.	Apprentice of Richard Hooper.
13th. June.	Philip Price, potter.	Apprentice of Samuel Sheppard.
15th. June.	David Chasey, potter.	Apprentice of John Bright, potter.
16th. June.	John Clarke, potter.	Apprentice of John Duffett, potter.
16th. June.	William Elbury, potter.	Apprentice of John Cole.
16th. June.	George Richmond, potter.	Apprentice of Joseph Ring deceased.
18th. June.	Charles Cook, potter.	Son of Richard Cook, ship-wright.
18th. June.	James Hankins, potter.	Apprentice of Joseph Ring deceased.
19th. June.	Frederick Collier Cookworthy, bookseller.	Son of Frederick Cookworthy, haberdasher.

Appendix III.

SCHEDULE of Deeds relating to the Bristol Pottery Policy of Assurance &c. in Mortgage from Mrs. C. F. Pountney to Thomas Pertwee, Esq. and others.

AS TO PART OF THE PREMISES.

1st *June* 1683 Indenture of Assignment between Richard Wood, Hooper of the one part and George Whittington Carpet Weaver of the other part.

30*th October* 1683 Indenture between John Cooke Merchant & Sarah his Wife of the 1st part Ralph Graunt the elder Brewer of the second part Hannah Jordan Widow of the 3rd part & said Richd Wood of the 4th part.

29*th* & 30*th October* 1683 Indentures of Lease & Release between said Hannah Jordan of the one part & said Richard Wood of the other part.

6*th and* 7*th June* 1684 Indentures of Lease and Release between said Richard Wood of the one part and said George Whittington of the other part.

24*th June* 1690 Indenture between said George Whittington & Elizabeth his wife of the one part and John Arney, Chirurgeon of the other part.

28*th and* 29*th August* 1724 Indenture of Lease & Release the Release Tripartite & made between Elizabeth Hiscox Widow of the 1st part Joseph Hiscox Merchant Daniel Hill Soapmaker and John Reeve Merchant of the second part and Penelope Lyons Spinster of the 3rd part.

31st *July* & 1*st August* 1740 Indentures of Lease & Release between the said Penelope Lyons of the one part & Thomas North, a Tyler of the other part.

22*nd August* 1778 Indenture of Assignment of three parts between Thos Moor the younger Mariner by Eliz. Thomas Widow his Attorney & Phillis the Wife of the said Thomas Moor the younger (late Phillis Roberts Widow) of the first part said Thos North of the 2nd part & Wm Green Gent: of the 3rd part.

15th April 1779 OFFICE COPY of the will of said Thomas North.

27th September 1797 INDENTURE between said William Green of the one part & Rebecca North Widow of the other part.

28th and 29th September 1797 INDENTURES of Lease and Release the Release of three parts & made between said Rebecca North of the first part Robert Ring, Cooper of the 2nd part & George Eaton Iron Merchant of the 3rd part.

22nd and 23rd December 1806 INDENTURES of Release & Lease the Release of three parts and made between said Robert Ring of the 1st part said George Eaton of the 2nd part Hy Carter Potter of the 3rd part & Jos^{h}: Ring Potter of the 4th part.

AS TO OTHER PART OF THE SAID PREMISES.

17th and 18th May—35th Charles 2nd 1683. INDENTURES of Lease and Release between Anna Jordan of the City of Bristol Widow of the one part and Edward Ward of Brislington alias Busselton in the County of Somerset Gallipot Maker of the other part.

8th and 9th August 1734 INDENTURES of Lease and Release the Release tripartite made between Mary Bristow of the City of Bristol Widow surviving daughter and Heir at Law of said Edward Ward of the first part William Bazley of the same City Gentleman of the second part and Samuel Tipton and Thomas Page both of the same City Surgeons of the third part.

19 *and 20th January* 1749. INDENTURES of Lease and Release—the Release of three Parts between Mary Hiscox of the Parish of Saint Philip and Jacob in the County of Gloucester Widow of the 1st part Kedgwin Webley of Chancery Lane London Gentleman of the 2nd part and Samuel Tipton of the City of Bristol Barber Surgeon of the 3rd part.

Hilary Term 23rd Geo: 2nd. EXEMPLIFICATION of RECOVERY said Samuel Tipton Demandant said Kedgwin Webley Tenant and said Mary Hiscox Vouchee.

25th and 26th September 1751. INDENTURES of Lease and Release between Richard Edwards of the said Parish of St. Philip and Jacob Weaver of the one part and James Bazley Glover Thomas Chancellor Merchant Taylor both of the said

City of Bristol William Langdon of Taunton in the County of Somerset Merchant Taylor Samuel Bazley of the City of Bristol Merchant Taylor and Nathaniel Smith of Taunton aforesaid Clothier of the other part.

29th September 1751 INDENTURE of Assignment of four parts between said Samuel Tipton of the first part said James Bazley Thomas Chancellor and Mary his Wife said William Langdon and Sarah his Wife said Samuel Bazley and said Nathaniel Smith and Elizabeth his wife of the second part William Prust of the City of Bristol Merchant Taylor of the third part and John Davis of the same City Mariner of the fourth part.

Hilary Term 25th Geo: 2nd INDENTURES of Fine between John Davis Plaintiff and said James Bazley Thomas Chancellor and Mary his Wife William Langdon and Sarah his Wife Samuel Bazley and Nathaniel Smith and Elizabeth his wife Deforcients.

10th and 11th February 1754 INDENTURES of Lease and Release between said Nathaniel Smith and Elizabeth his wife of the one part and said James Bazley of the other part.

12th and 13th June 1755 INDENTURES of Lease and Release between said Samuel Bazley of the one part and said James Bazley of the other part.

12th and 13th October 1755 INDENTURES of Lease and Release between said William Langdon & Sarah his wife of the one part and said Thomas Chancellor of the other part.

3rd & 4th March 1757 INDENTURES of Lease and Release between said James Bazley and Thomas Chancellor of the one part and John Powell of the City of Bristol Victualler of the other part.

30th and 31st October 1761 INDENTURES of Lease and Release between said Thomas Chancellor of the one part and said James Bazley of the other part.

21st and 22nd August 1764 INDENTURES of Lease and Release the Release of five parts and made between said James Bazley and Margaret his wife and Thomas Chancellor and Mary his wife and said William Langdon and Sarah his wife of the first part said John Powell of the second part *William Taylor* of the City of Bristol *Potter* of the third part Susanna Stephens of the City of London Spinster of the fourth part and *Henry Carter* and William Belch both of the said City of London Leather Sellers of the fifth part.

Michaelmas Term 5th Geo: 3rd 1764 EXTRACT of Fine between said Henry Carter and William Belch Plaintiffs and said James Bazley and Margaret his wife Thomas Chancellor and Mary his wife and William Langdon and Sarah his wife Deforcients.

30th April 1768 INDENTURE of assignment of five parts between William Williams of the City of Bristol Cordwainer and Ann his wife Administratrix with the Will annexed of said John Davis deceased of the first part James Ruscombe late of the same City Sailmaker but then of Cannington in the County of Somerset and Thomas Jenkins of the said City of Bristol Hooper of the second part said William Taylor and Susanna his wife then late Susanna Stephens Spinster of the third part said *Henry Carter* and William Belch of the fourth Part and Stephen Bagg of the said City of Bristol Carrier of the fifth part.

21st March 1791 INDENTURE of lease between *Henry Carter* the Elder of Leicster Esquire of the first part said William Taylor and Susanna his wife of the second part Richard Stephens Taylor Gentleman of the third part and *Henry Carter* the *Younger* of the City of Bristol *Potter* of the fourth part.

21st of March, 1791 COUNTERPART of said indenture of Lease.

30th October 1797 INDENTURE between said William Taylor and Richard Stephens Taylor of the one part and Thomas Smith of Red Lion Street Clerkenwell in the County of Middlesex Gentleman of the other part.

Michaelmas Term 38th George 3rd INDENTURE of Fine between said Thomas Smith Plaintiff and said William Taylor and Richard Stephens Taylor Deforcients.

26th November 1799 CERTIFICATE of REDEMPTION of the land tax and Messuage & premises in Water Lane Bristol granted to said Rich[d] Stephens Taylor.

12th September 1808 DEED POLL under the hand and seal of said William Taylor.

29th and 30th September 1808 INDENTURES of Lease and Release the Release of three parts and made between said William Taylor and Richard Stephens Taylor of the first part said *Henry Carter Potter* of the second part and said John Edward Carter of the 3rd part.

29th and 30th November 1810 INDENTURES of Lease and Release the Release of three parts and made between said *Henry Carter* of the first part the said *Henry Carter* and also *Joseph Ring Potter* of the second part & Levi Ames, Richard Bright, Stephen Cave, Thomas Daniel, Levi Ames the Younger, and George Daubeny, Bankers and partners of the 3rd part.

29th and 30th November 1810 INDENTURES of Lease and Release between said *Henry Carter* of the one part and John Ames the Younger Esq and Arthur Palmer the Younger Gentlemen of the other part.

14th March, 1811 LIMITED ADMINISTRATION with the Will annexed of the Goods unadministered of Stephen Bagg deceased.

25th March 1811 INDENTURE of Assignment of four parts between Edward Bridger Gentleman of the first part said *Henry Carter* of the second part said Levi Ames, Richard Bright, Stephen Cave, Thomas Daniel, Levi Ames, the younger, and George Daubeny, of the 3rd part and Jeremiah Ames Esq of the fourth part.

AS TO THE WHOLE OF THE PREMISES.

3rd August 1820 PURCHASE CONTRACT between said Henry Carter of the one part and *John Decimus Pountney of the City of Bristol Potter of the other part.*

13th and 14th April 1821 TWO INDRES of lease and Indenture of Release the Release of six parts and made between said Richard Bright, Stephen Cave, Thomas Daniel, Levi Ames, and George Daubeny, of the first part Benjamin Heywood Bright, Esquire, of the second part the said John Ames, and Arthur Palmer, of the third part the said Henry Carter, of the fourth part John Decimus Pountney, of the fifth part and Henry Fisher Esq of the sixth part.

14th April 1821 INDENTURE of Assignment of five parts between Lionel Lyde, Esquire, Levi Ames, Esquire, John Ames, Esq, and George Henry Ames, Esq, of the first part said Richard Bright, Stephen Cave, Thomas Daniel, Levi Ames, George Daubeny, and Benjamin Heywood Bright, of the 2nd

part said Henry Carter of the third part said John Decimus Pountney of the fourth part and Thomas Simmonds Gentleman of the fifth part.

26th March 1825 INDENTURE of Mortgage by demise between the said John Decimus Pountney, of the one part, and Henry Fisher Esq, Thomas Collett Esq, Charles Pountney Merchant, and Peter Downing Esq of the other part for securing the sum of £1800 and Interest.

Same Date BOND with said mortgage in the Penalty of £3600 as a further security for the said sum of £1800 and interest.

13th June 1796 COPY PROBATE OF THE WILL OF MR. HENRY FISHER DECEASED.

8th June 1815 COPY PROBATE of the Will of Mrs Elizth Fisher deceased.

28th August 1820 SETTLEMENT on the marriage of Mr. John D. Pountney with Miss Susanna Fisher.

10th August 1821

The Feoffees of Temple to Henry Carter	Copy Lease of Messuage & premiss determinable as within.

14th April 1821

Henry Carter to J. D. Pountney	Assignment of Leasehold premises in the parish of Temple Bristol.

17th September 1821

Henry Carter to J. D. Pountney	Assignment of Leasehold premises in the parish of Temple Bristol.

16th March 1842

John Decimus Pountney Esq to Messrs Herbert Riddle & Gabriel Goldney.	MORTGAGE of the Bristol Pottery and Leasehold premises in the parish of Temple in the City of Bristol as within.

10th May 1842 LIMITED ADMINISTRATION OF THE GOODS of Thomas Simmonds deceased.

1st June 1842
Edward Sampson Esq
to
Mr George Tasker
— ASSIGNMENT of premises in Water Lane, parish of Temple Bristol for the residue of a term of 500 years In trust to attend the Inheritance.

15th November 1845
The Feoffees
to
John Decimus Pountney
— LEASE in reversion of a coal yard and Wharf on Temple Backs.

11th September 1850
John Decimus Pountney Esq
to
Edmund Gustavus Müller Esq
— MORTGAGE FOR securing £1000 and further advances with interest.

15th March 1853 PROBATE of the Will of said John Decimus Pountney dated 17th February 1852.

5th November 1853
The Feoffees
to
Mrs. C. F. Pountney
— LEASE in reversion of a coal Yard and wharf in Temple Backs.

20th February 1827 POLICY of Assurance in the Eagle Life Assurance Office no 78603 on the life of the Right Honorable Alexander Earl of Stirling.

22nd February 1854
Mrs Charlotte Fayle Pountney & anr
to
Thomas Pertwee Esq & others
— MORTGAGE of the Bristol Pottery & Leasehold Premises in the parish of Temple in the City of Bristol as within.

Same Date
Henry Fisher Esq
to
Thomas Pertwee Esq & others
— ASSIGNMENT of a moiety of £4120.4.7 3 per cent consols as an additional security for £4000 advanced on Mortgage of the Bristol Pottery & Interest.

Same Date

Mrs Charlotte Fayle Pountney to Henry Gribble in trust for Thomas Pertwee Esq & others	ASSIGNMENT of a Policy of Life Assurance as an additional security for the repayment of a sum of £4000 and interest.

The several Deeds Documents Evidences of Title and Policy of Assurance mentioned in the above Schedule are held by Thomas Pertwee Esq The Rev John Durell-Durell and Mr John Whittington Mortgagees for securing the sum of £4000 and Interest @ 4½ p.c. and they undertake on repayment thereof to deliver over to the above named Mrs Charlotte Fayle Pountney the aforesaid Deeds documents Evidences of title & policy of Assurance.

Dated this 22nd day of February 1854

JOHN WHITTINGTON
for myself & Co Mortgagees.

Wade Street
Street
Road
New Prison
Georges Street
Great Ann Street
Lamb St
Lane
Brick St
Lawra
New Street
Gloucester Street
West
Cross Street
37
MARKET
Cheese La
Jacobs Street
Unity Street
Cheese Lane
Plain Street
Cheese Str
Kilkeny
12 LUND
N
12
Avon Street
13
St Philips
Land
EXPLANATION
Lines drawn across a River denote a Bridge thus
Dots across a River express a Ferry for Foot Passengers only; thus
Round Black Spots denote Glass Houses thus
To Bath

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